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The publication is well timed. The two Houses, in one of which sit the titled landed gentry, and in the other the untitled landed gentry, with many who cannot aspire to be so reckoned, have just met for their legislative session. In the House of Lords there are 460 members. Thirty years ago the number did not reach 400. In Henry the Third's reign, 150 temporal and 50 spiritual barons were summoned to perform the service due by their tenures. To the Parliament which Edward the First called together at Carlisle there came 86 temporal and 68 spiritual peers. The Peerage, therefore, has not increased in ratio with the population.

Those baronies by tenure were the proudest of all old possessions. They comprised lands which had been won by the sword and were kept by the sword, after some formal grant by the king, and under stipulation of return of service. They were before writ or patent was heard of, and, accordingly, titles *sans patente* had the dignity of being too old to be on record, and, as made by grant, were superior to all others.

It should not be forgotten that the well-born English gentleman who has the privilege of wearing coat-armour is as noble as the lord paramount of the county. The former is only inferior in rank and illustration. The king does not render him more noble by creating him a peer. When James was asked by his old nurse to make her son a gentleman, he justly remarked, "My good woman, it is impossible. I can make him a lord, but I cannot make him a gentleman."

The Rev. John Hamilton Gray, who has supplied the Preface to the volume on the landed gentry of Great Britain and Ireland, in the form of an essay on the position of that gentry, which is one of greater nobility than the gentry themselves seem to be aware of, remarks that, on the Continent, there are few exceptions to the rule of excluding mercantile people from the ranks of the aristocracy. He notes, however, one exception in the person of the late Duke of Bracciano, the banker Torlonia, who began life as "boots" at an inn, and ended it "possessed of a Roman dukedom." Here the case is not exactly stated. Prince Luigi Odescalchi pledged his Duchy (and title) of Bracciano to Torlonia, who was acknowledged Duke of Bracciano, till its old owner took his title and territory out of pawn by refunding the money which the banker had lent upon them. Thenceforth, Torlonia, having no dukedom, was divested of the territorial title, but he kept the personal rank, and was to his dying day Duke Torlonia. Mr. Gray further notices that Grazioli was raised from the bakehouse to be

the wearer of a ducal coronet. He might have increased his instances by citing the case of the nephew of Caffarelli, the singer. The great vocalist lived in a house of his own building, on which he placed the inscription, "Amphion, Thebas; ego, domum!" and he purchased for his nephew and heir the dukedom of Sante Dorato.

Three centuries and a half ago the ancestors of many of our peers were what would be called obscure country gentlemen, of the untitled aristocracy. Of our present peers there are but seventy-five whose ancestors were landholders at the period just named. The rest are mere mushrooms compared with county squires whose ancestors held land at the same period. Mr. Gray states that the Scottish Peerage will stand this test better than the English. He can think of only two titled Scottish families whose ancestors did not possess land at the beginning of the sixteenth century,—Primrose and Hope. The present head of the former family, the Earl of Roseberry, descends from James Primrose, the printer, who in 1616 had licence to print the tract 'God and the King' for twenty-eight years, in English or Latin, abroad or at home.

We have spoken of "mushrooms," and it is manifest that if peers only reckoned their nobility from the date of their patents, they would be of the mushroom quality. But the newest peer may have a very old pedigree, and after being on the list of noble British gentry, may attain, as peer, to a higher rank in that nobility, and enjoy privileges which were previously beyond his reach. So, when a proud old squire declines to be made a modern peer, his pride blinds him to the truth that the new title would not at all affect his being an ancient gentleman.

At the close of the last century there were 9,548 families in England entitled to bear arms. To the founders of those families the sovereign had, at some time, granted this privilege; and such a grant ennobled the recipient and his successors. It mattered nothing whether there was a title or handle to the name or not. The owner held land and wore coat-armour, as the shield of his arms was called; and therewith "John Hampden, twenty-fourth hereditary Lord of Great Hampden"—the squire being Lord of the Manor, was as good a nobleman as Buckingham,—better, if it be true that Buckingham's mother, Mary Beaumont, had been a menial servant. In old times, at least, a man was not noble who could not prove his "sixteen quarters" nobility untainted in his family, on both sides, from the time of his great-great-grandmothers. Under the later Bourbons, whose subjects assumed titles with the alacrity of "the most noble Count Basset," no one was permitted to take part in the royal hunts whose nobility did not date from before the year 1400. In France, too, which assumed to be the most polite of nations, a descent through a female branch lessened the honour of those so descended; but in England all the most ancient baronies descend through females, without deterioration or disparagement. Even if the wife be of the humblest condition, she ranks with her husband. Roger de Clifford so loved his meanly-born mistress, Gillian, that he would wed with no other woman. The Yelverton who married his cook did little or no harm to the blood of Avonmore. The Lady Juliana Talbot, who married Bryan, the strolling actor,—and Lady Fox Strangways, who wedded with O'Brien, of Drury Lane Theatre,—did neither harm nor honour to the families into which they married. Lord Mansell's son married the

daughter of Sir Cloudesley Shovel, who had been a shoemaker, without tainting his father's blood. There was a Dowager Countess of Winchelsea who married a wine-merchant, by which there was less harm done than might have been by the marriage of the Marchioness of Antrim, in her own right, with Mr. Phelps, a chorus-singer, which marriage, however, was without issue.

The Peerage, however, has suffered in other ways, its members having contributed a very large number to the untender hands of the executioner. Since the Conqueror's days some fourscore temporal and spiritual lords have tasted the bitter quality of that grim official. The long list opens with Walthef, Earl of Northumberland, Huntingdon and Northampton, who was beheaded by order of King William, his wife's uncle, in 1075. The gloomy record closes with Lawrence Shirley, Earl Ferrers, who was hanged for murder, in 1760. Almost midway between the Saxon earl politically beheaded by his Norman uncle, and the half mad and entirely bad earl who went to Tyburn in his wedding suit, stands the first prince of the blood who stepped on scaffold doomed legally to death, in the person of Thomas Plantagenet, grandson of Henry the Third, and Earl of Lancaster and Leicester, of whom the common people made a saint. So revered was the memory of this troublesome and turbulent prince, that at one time Thomas of Lancaster threatened to supersede Thomas à Beckett.

Very few indeed are the cases in which peers have been rightly executed for any but political offences, such as high treason, whereby they were made traitors because of their lack of success. Two or three have suffered for crimes of unutterable enormity, but in the very worst of these cases there is room for suspicion that the witnesses were of a class ready to prove too much. The spiritual peers have, for the most part, suffered enforced death, when called upon, with great dignity. Human sympathy is always with them. We know of no exception, save in the instance of an unworthy member of the Irish prelacy, who was, however, a Somersetshire gentleman, Atherton, Bishop of Waterford. He was hanged at Dublin, in 1641, to the great satisfaction of every honest and pure-minded man.

If the law was sometimes rigorously interpreted against noble offenders, its enactments were as carefully applied for the protection of the good fame of the well deserving. These enactments still exist. According to their declaration, a man may say of a commoner what would be "scandalum magnatum" when spoken, even truly, of a peer. So Dr. Hughes discovered when he said of my Lord Townshend, "he is an unworthy man, and acts against law and reason," and found, to his cost, that the words were actionable, as being used against a peer. The recent Libel Act of Queen Victoria, however, has probably taken the sting out of the once terrible writ of *Scandalum Magnatum*.

It was not merely by the block or attainder that peers and peerages in the old times ceased to exist. In those early days, a titled nobleman often grew weary of his dignity, and, yielding it to his heir, withdrew to a monastery. The instances are not few of peers flying from their estates, stripping themselves of their dignities, and immuring themselves in some isolated retreat, because they were stricken with leprosy. We may notice as a cumulative sample, the instance of the Baron Brian Fitzcount, whose two sons becoming incurable lepers, Brian and his wife Maude, after providing for the care of the two luckless heirs, shut themselves up in

religious houses, and heard unmoved that the King, Henry the First, had seized their lands, as if lepers were, as dead men, incapable of inheritance of title or estate.

Surrenders of title were, otherwise, not infrequent. We could enumerate at least a dozen peers who were thus "degraded" because of their poverty. One of the Beauforts, in Henry the Fourth's reign, descended from the rank of Marquis of Dorset to that of Earl of Somerset. Indigence in a peer was probably supposed to render him dangerous to the government, and it was undoubtedly an ancient rule of the Civilians that nobility was annulled by poverty. But the rule could not hold, thus interpreted; poverty did not annul nobility, it only suppressed the title. Every cadet of a noble house, though he be a gravedigger, is as noble as the titled head of that house; but in old times, if a gravedigger could have proved himself to be the rightful heir to a peerage, the law would have recognized his nobility, but neither law nor custom nor king would have hailed him by his title. In one respect, extreme periods afford us similar illustrations. In bygone ages disappointed hopes drove more than one peer from state and power into the deepest seclusion. In our own days there exists an Irish Earl and English Baron, who could not indeed resign his title, but who has made surrender to his son of all the privileges and enjoyments he derived from it. This earl resided in the most lovely spot in all Ireland, enjoying the paradise of water, wood, and mountain, with a wife who was to him dearer than the paradise which they both loved. But death suddenly took her from his side, and the stricken lord, condemning himself never again to look out upon the scene on which she could gaze no more in company with him, withdrew from the world to the refuge of a "religious house," to live upon sweet, sad memories and heavenly aspirations.

Never was such devastation made in the ranks of our nobility, titled and untitled, as during the English "Thirty Years' War" of the White and Red Roses. In the thirteen battles fought between York and Lancaster, from that of St. Albans, in 1455, to that on Redmore Down, near Bosworth, in 1485,—in nine of which struggles the Yorkists were the victors, yet they ultimately lost the great prize at Bosworth,—there perished in fight, by murder, or under the axe, two kings, four princes, ten dukes, two marquises, one-and-twenty earls, two viscounts, and seven-and-twenty barons. To these may be added, one lord-prior, one judge, one hundred and thirty-nine knights, all noble; four hundred and forty-one esquires, the eldest sons of knights; and a body of gentlemen, or untitled nobility, of coat-armour and ancestry, the number of whom is variously stated, but which number being incorporated with the death-roll of private soldiers, swelled the great total to nearly eighty-six thousand men. Such was the cost to the country of that country's best blood, shed in a quarrel which, after all, ended in a wedding by way of compromise.

By death and by attainer the ranks of the peerage were thus diminished; they do not seem to have been very rapidly replenished. In the reign of Elizabeth, in the year 1572, the order of Dukes was totally extinct; and we learn from Ben Jonson's "The Devil is an Ass" that in James the First's time it was a

received heresy  
That England bears no Dukes.

The title was distasteful to divers nobles, who held it ominous, on the ground that so many who had borne it had lost their heads. King James, however, revived the dual order in 1623, by advancing George Villiers to the rank of Duke of Buckingham.

The omen was fulfilled in this case. Of the three Staffords who had been Dukes of Buckingham before him,—Humphrey was slain, and Henry and Edward were beheaded. And then this George Villiers was assassinated, and his son died a beggar and childless. In the Sheffield's this dukedom passed but from one father to one son. That son died a minor, and him and his house Pope celebrated in the Epitaph on the last of the Sheffield's:—

A race for courage famed and art,  
Ends in the milder merit of the heart;  
And, chiefs or sages long to Britain given,  
Pays the last tribute, in a saint to Heaven.

Young Sheffield, Duke of Buckingham, at least, died in his bed. Other lines ended in other ways. Although peers be titled gentlemen, who enjoy such privileges as freedom from arrest in civil suits, and the right to wear their hats, if they choose to be rude, in courts of justice; and although they have the exercise of various judicial functions, the grandeur of the position has oftentimes suffered much abatement. There was formerly in titled life as much peril as grandeur. Take, for instance, the eighteen Earls of Northumberland. The first three were slain; the fourth, Cospatrik, from whom the Dundases are descended, died in exile; the fifth was beheaded; the sixth, who was also Bishop of Durham (Walcher), was murdered; the seventh (the Norman Alberic) was deprived, and pronounced "unfit for the dignity"; the eighth died a prisoner for treason; the ninth and tenth hardly come into the account, for they were Henry and Malcolm, princes of Scotland, who were a sort of honorary Earls of Northumberland; the eleventh earl was the old Bishop Pudsey, of Durham, who bought the earldom for 11,000*l.*, but was subsequently deprived of it and thrown into prison. Then came the Percys. The first earl of that house, but the twelfth in succession, after the death of his son, Hotspur, at Shrewsbury, was himself slain in battle; the thirteenth earl fell at St. Albans, the fourteenth at Towton, the fifteenth at Barnet, the sixteenth was murdered, the seventeenth was the first to die a natural death, and the eighteenth left no children. He, indeed, left a brother; but Sir Thomas Percy was attainted, and his honours became extinct. The son of Sir Thomas was restored in blood and title after Dudley, Duke of Northumberland, was beheaded; but the restored earl was himself beheaded in 1572. It was his nephew, Earl Henry, the husband of Dorothy, one of the sisters of Essex, who suffered fifteen years' imprisonment in the Tower, and was mulcted in a fine of 20,000*l.*, not so much because he failed to prove that he was not concerned in the Gunpowder Plot, as because the Percy who was actively engaged in it was his kinsman and servant. He was the last earl of his line who suffered personal constraint; and in his grandson, Josceline Percy, the male line became extinct, in 1670.

We could cite the lines of other noble houses, the honours of which have had as much gloom as glory, more peril than comfort, about them. We will rather complete the sketch of the Percy family by stating that the Earl Josceline's sole child and heiress Elizabeth married the "proud Duke of Somerset," in which title their son, Algernon Seymour, succeeded them, with that of Earl of Northumberland added thereto. This Algernon Seymour, like Josceline Percy, had but one child, Elizabeth, sole heiress now of the Somerset and Northumberland property. This Elizabeth once expressed her surprise at a lady having refused an offer of marriage made to her by the handsome baronet, Sir Hugh Smithson, whose father is described by some writers as a London apothecary, but whose family, landed

gentry in the north, from the time of the Conquest, was as noble as that of the Percys, and only inferior to it in the fact that the hereditary title of the one was higher in the scale of precedence than that of the other. Sir Hugh married the Percy heiress, and was subsequently created Duke of Northumberland in 1766. In the well-nigh hundred years that have since elapsed, there have been four dukes, Sir Hugh, his son and two grandsons. In the later, as in the earlier days, these Northumbrian nobles have had to risk their lives in battle; the present Duke was in Lord Exmouth's expedition to Algiers, and his father distinguished himself in America. The latter, too, came into collision with the Government of his day, as his remote predecessors had often done; but in his case with less calamitous issue. George the Third had promised him the governorship of Tynemouth; but the King broke his royal word. When he was, subsequently, asked to go out to America as "Commissioner," with a promise of the Garter on his return, he peremptorily refused; and when he was asked for the grounds of his refusal, he as promptly answered—his experience of what Court promises were!

Mr. Gray repeatedly remarks, that the cadets of noble families, however low they may have fallen, lose nothing of their nobility, and may be the true representatives of a line whose elder branches are extinct. If this rule be exactly as we have stated, Percy, the Irish trunk-maker, who claimed to be the heir of Josceline Percy, to the detriment of the great heiress Elizabeth, may have had no grounds for his claim as next heir, and yet may have been a cadet of the family. In the last century, the old noble Scottish line of Ormiston had a cadet of the house, and probably a representative of the lords of the land near Montrose, in the person of Ormiston, the Edinburgh hangman.

To return to England: let us observe, that in an essentially hereditary peerage, peerages for life are undoubtedly an anomaly. The grant which made Sir James Parke, Baron Wensleydale for the term of his natural life was so questioned in the Upper House, that the Crown yielded to the pressure, and the title was re-granted to him and his heirs male. In the earlier case of Chief Justice Gifford, a life peerage was proposed, but declined; and the learned lord ultimately obtained his baronial coronet with the usual stipulations. He is distinguished as being the only English peer who was, at the same time, Master of the Rolls. In King James the First's time, however, there was a Scottish peer, Lord Bruce, who held the same office.

It must be remembered, nevertheless, that precedents for authorizing creations of life-peerages exist. Henry the Sixth created Richard Beauchamp (Earl of Warwick) Earl of Albemarle for life. At his death, his son Henry succeeded him in the earldom of Warwick, and he was, subsequently, the sole Duke of Warwick (with precedence next to Norfolk and before Buckingham) on the roll of the peerage; but the title of Albemarle expired at Richard Beauchamp's death in 1439, nor was it heard of again till 1660, when George Monck was created Baron Monck of Potheridge (his birth-place) and Beauchamp, Earl of Torrington and Duke of Albemarle.

The only other instances we can recall to mind of a peerage granted for life were in 1377, when Guiscard d'Angle, of Poitou, was created Earl of Huntingdon "*totâ vid sud durante*"; and again in 1416, when Thomas Beaufort, Earl of Dorset, was created Duke of Exeter for life. On the other hand, the creation of peeresses for life has been exceedingly common.

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We need only cite the Baroness Bellasize, the Countess of Buckingham, the Countess of Chesterfield and the Duchess of Cleveland, the Duchess of Dudley, the Countess of Guilford, the Duchess of Norfolk, the Duchess of Portsmouth, the Countess Rivers, the Baroness Sandys, the Countess Shepey, and the Countess Stafford, as the most familiar samples. Perhaps the most curious title ever conferred on a lady was that of *Baroness* in her own right, which was conferred, in 1635, on Mistress (who then became Lady) Bolles. This "dame" lies buried at Ledsham.

Misalliances by way of marriage have not been so cruelly visited in England as on the Continent. Even in the celebrated case of Winifred the dairy-maid, it will be remembered that the great historian of the fact of her marriage allows that if she a little spoiled the blood of the Bickerstafes, she very much improved their constitutions. There was no such concession made in Germany in a similar and actual case. In 1436, Agnes Bernauerin, a peasant girl, was married by Duke Albert the Pious. The bridegroom's father, Duke Ernest of Bavaria, could not forbid the bans, but he very readily murdered the bride. She was flung from the bridge of Straubing into the Danube by his order. The poor young beauty, who had unwillingly become a duchess, rose to the surface, and struck out for the shore, screaming for "help!" but there was none to help her. The ducal executioner was there, but only to satisfy his master's pride and thirst for vengeance. As she neared the bank, he passed his long pole through her luxuriant hair, forced her under the water by it, and held her there till she was drowned. One of the most curious errors with which we are acquainted is that in the last volume of the 'Archæologia,' in which it is said that this poor duchess Agnes was drowned by order of her own instead of her husband's father. The latter was the murderer, by the hands of his own hangman. Perhaps the hangman was made a Freiherr for his manly work. In our own country, an idea has always prevailed that an executioner who beheaded a state criminal for high treason became by the fact an esquire. The mistake arose from Brooke, York Herald, having made out a coat-of-arms for "Gregory Brandon, gentleman," the hangman of Charles the First's days. York palmed the arms on Garter, who negligently confirmed them; but both heralds were imprisoned—one for the hoax, and the other for not finding it out. The hoax gave rise to the old popular error to which we have alluded.

In old days, in this our England, all noblemen, by whatever title they were known, were barons. The "Council de Baronage" included peers of every dignity. In the reign of Henry the Third, an act of parliament decreed that no nobleman could sit in parliament without a writ of summons. Nor was a new peer considered actually possessed of his dignity till he had undergone the rite of investiture. On this point Sir Bernard Burke has fallen into a singular error for a King of Arms to make. "In olden time," he says, "it was deemed necessary to invest with robes the newly-created baron in open parliament, and so lately as the era of King James the First that monarch in person solemnly inducted the barons created by patent, in the fifteenth year of his reign, by enrobing each peer in scarlet, with a hood furred with miniver; but in the same year it was determined to discontinue those ceremonies in future, the legal advisers of the Crown having declared that the delivery of the letters patent constituted a sufficient creation." Nevertheless, it is certain that investiture was in practice as late

as the reign of Charles the Second. "In the Banqueting House," writes Pepys (20th of April, 1661), "saw the King create my Lord Chancellor and several others Earls, and Mr. Crewe and several others Barons, the first being led up by heralds and five old Earls to the King, and there the patent is read, and the King puts on his vest and sword and coronet, and gives him the patent, and then he kisses the King's hand, and rises and stands covered before the King. And the same for each Baron, only he is led up by three old Barons, and they are girt with swords before they go to the King." Coronets were not worn by Barons previous to this reign. Charles conferred this honour, as Elizabeth had done on Viscounts. As connected with this matter, we may notice that a peer's robes cost about 1,000*l.*; but just previous to George the Fourth's coronation, Mr. Wayte offered to supply them for that occasion at 220*l.*, and to take them back at 80*l.*, which left ample profit for their use.

On the subject of the creation of peers we will here mention the exceedingly pretty custom which was once in force in France. In the time of the old parliament a "duke and peer," on his nomination, and even if he were a prince of the blood, was obliged, in the spring next after his nomination, to present a tribute of roses to the parliament. This was called the "Ceremony of the Roses." The new duke, moreover, was accustomed to decorate the hall in which the parliament sat, and every adjacent chamber, with a profusion of flowers and foliage. Previous to his introduction he gave a magnificent breakfast. On his introduction, pages preceded him bearing a large silver basin filled with roses and violets, which were presented to the president. The pretty ceremony could not be avoided. In June, 1541, the parliament decreed that Louis de Bourbon Montpensier, created duke and peer in February 1538, and François de Cleves, created "Duc de Nevers" in January of the same year, should present the flowery tribute, and that Louis de Bourbon, though the last in date of creation, should bring his roses and violets first.

*Jerusalem Explored; being a Description of the Ancient and Modern City.* With upwards of 100 Illustrations, consisting of Views, Ground-plans and Sections. By Ernest Pierotti. Translated by the Rev. T. G. Bonney. 2 vols. (Bell & Daldy.)

WE should have been glad to praise M. Pierotti and his book more largely than our duty to the reader will allow. M. Pierotti is an eager and industrious gentleman. He has lived for eight years in the East. He has been employed by Greeks, Russians, Turks and Armenians on architectural work, in the course of which employment he has plunged into cisterns, groped through drains, measured conduits and reservoirs, excavated among tombs, and made himself generally useful among the heaps and rubbish of an antique world. But he is not a critic, and is very little of an antiquary. Chiefly he is a man of business, with an eye to the opportunities of his profession. In pursuit of business and fortune as an architect, he has gained some amount of information, more or less novel, as to the underlying layers of Jerusalem from the era of David to that of Surrya Pasha, which may be turned to account by competent scholars and antiquaries. Lastly, he has published a big and costly book. So far, the author and artist:—the work which he has produced, with the help of the Rev. T. G. Bonney, of St. John's College, Cambridge, is in two volumes: one volume of text, and one of plates. The type is very clear, the paper very good. The Eng-

lish is tolerably pure for a translation, though the turn of a sentence here and there suggests a foreign original—Italian, we are told,—though the construction is rather French. Beyond these points, which we put in the foreground merely because they lie on the surface, and are the first to strike an observer, the book is remarkable for a certain worldly dexterity and knowingness; as if the architect were looking forward rather than backward, being bent less on the propagation of his faith as an antiquary than on the augmentation of his business as an architect.

We may be doing M. Pierotti an injustice by our suspicion; but we cannot help feeling that his work treads dangerously near the region of professional puffery. It is dedicated to the Emperor Napoleon, as the Protector of the Holy Places, and as a proficient in archaeological science. It speaks in very high terms of the Russian Government; whose occupation of the Assyrian Camp, on which they are now building a fortress under the name of a convent, we find M. Pierotti was the first to suggest to that astute power. Above all, it is complimentary to the Turks, as the actual rulers of Palestine, and of the Turks it is most of all complimentary to Surrya Pasha, the reigning Governor of Jerusalem. To speak in laudatory terms of these enemies in one and the same book is not so easy as persons who stay at home may think. In the sacred city, these three powers are at deadly feud. Frank arms against Russ, and Turk against both Russ and Frank. Every movement of Alexander's officers, whether consuls or priests, is at once checked by those of Napoleon. Surrya Pasha watches the game of these bold players with intensest vigilance and dread. Between them there is neither love nor peace. Each thinks the other an interloper, a heretic, an infidel, a thief. It is putting the case mildly to say that each of the three would delight in ousting the other two from the Holy City for ever. Yet, M. Pierotti can find something pleasant to say for all. An ordinary man would be apt to fancy that, if either the Russian or the Frenchman were in earnest about the Holy Places, he would forget for a moment his personal jealousies and pretensions, let the wrangle about the Keys subside, and permit the Church of the Sepulchre to be protected against wind and rain. If Surrya Pasha were as anxious to cleanse Jerusalem from filth and stain, as he is said in this narrative to be, he would find a mission at the end of his nose, and plenty of willing hands to help him. We do M. Pierotti the justice to believe that he is perfectly aware of all these things; and we can appreciate the graceful suggestions and suppressions through which he contrives to stand well with all possible patrons, whether the same be Frank, or Russ, or Turk.

The plates, from which we had hoped a good deal, are numerous, it is true, and not badly drawn; but still they are rather disappointing. Sixty-three in number, without counting the slighter details of shafts, cornices, plans and the like, they are rather abundant than either new or important. For a man who has no other books on Jerusalem they will be useful enough; for they present a reader with many of the most popular and orthodox sights. Thus we have the prospect from Mount Olivet (a large and excellent drawing),—the Dome of the Rock, with a detailed section of interior,—the front of the Church of the Holy Sepulchre,—a ground plan of the same,—the grotto of Jeremiah,—the Haram wall,—the Tomb of Lazarus,—the Damascus gate,—and nearly threescore others of the same kind. But a student who cares about either the present aspects or the historical antiquities of





Dutch have recently published an official report on the herring fishery, which the British Board of Trade has ordered to be translated and printed. The Government of Holland has moreover, within the last few months, relaxed its old fishery laws, and set up a Fishery Board after the British model. The Dutch and British Governments, two of the foremost of the maritime powers of the world, are, in fact, at the present moment officially engaged in trying to obtain solutions of questions respecting the natural history of the herring. Mr. Mitchell, with the exaggeration of an enthusiast, seems to think Governments are wrong which encourage the search for gold when they might be training hardy seamen by herring fisheries. "What benefits have the gold diggings of America conferred upon the people of Spain?"

Works of the very highest authority contain glaring errors in reference to the natural and economical history of the herring. The 'Natural History of Fishes,' continued after Cuvier by Prof. Valenciennes, enjoys a similar authority to Yarrell's 'British Fishes.' M. Valenciennes says, "the larger specimens which we receive in our markets have scarcely ten or ten and a half inches (French) of length, but we see the herrings attain much more considerable dimensions in the northern seas, and we have received them from the museum of Berghem (Bergen) thirteen and a half inches long." This statement, Mr. Mitchell says, is incorrect. Herrings thirteen and a half inches are, it is true, caught in winter at the beginning and end of the year on the coast of Norway. But the summer shoals of adult herrings with roe and milt, which are caught every year on the Norwegian coasts, are not larger, and, in some seasons, are actually smaller than the herrings caught in the Channel.

Do herrings "come in vast shoals from the icy ocean," in summer and autumn? This notion has been repeated after Pennant by the authors of works of authority. The shoals, it is said, are generally preceded sometimes for days by one or two males, or according to other stories by a bold little fish, a short distance in advance, which has been called the herring-pilot. Now surely, it may reasonably be doubted if any observer has ever been able to ascertain or to verify statements of this kind from actual investigation. Proof is wanting even for the statement that the largest go first. In opposition to these old notions, Mr. Mitchell holds that instead of coming periodically from Arctic or far northern seas, the herrings always inhabit the seas in the neighbourhood of their spawning grounds, whether bays, coasts, rivers or lochs. The shoals are often accompanied in their approaches to their spawning ground by whales, porpoises and sea-fowl. The spouting of the whales and the wings of the birds are seen above the blue white-crested waves miles off. The shoals may be observed sometimes "making a ripple" or dark roughness. At night, if a ship or boat passes over them they dart off like trains of light. A Newhaven fisherman once saw off Stonehaven a shoal many yards in extent rise several feet out of the water, flying. Another Newhaven fisherman avers that he once saw in the early daylight a small shoal rise several feet above the surface and fly over to the other side of his nets. "Both these men," says Mr. Mitchell, "are quite trustworthy, and the herrings were perhaps pursued by the dogfish." On a very dark night each boat rises and falls in a dark mass of water, and every stroke of the oars dashes phosphorescent particles around it. Sailing or rowing about, a considerable part of the night is often spent hunting in vain for the shoals, until the fishermen are guided by, in certain states of the air, the reflected light from the herrings, resembling fire burning under the

waves. In dark mild nights the herrings swim nearest the surface; and in cold moonlight nights nearest the bottom: and this last statement scarcely accords with the line of the song—

The herring loves the merry moonlight.

The object of the herring in leaving the deep for the shallow water is to obtain heat and oxygen, the principal agents of vivification. Like salmon, herrings have an instinct which brings them back for their reproductive processes to the spots where they were themselves hatched. Lacepède has recorded that both in North America and in Sweden herring-spawn and even living herrings have been taken to stock waters destitute of them, and they have returned every year. The roe is fixed on stones, rocks or seaweeds, and fecundated by the milt, which has become a cream-like liquid. Sauer witnessed these processes in the inner harbour of St. Peter and St. Paul, Kamschatka. On the 7th of June, he observed herrings making circles about six feet across, while one remained fixed at the bottom in the middle of the circle; and when the tide went out the stones and seaweeds were covered with spawn, which was devoured by dogs, gulls and crows. Immediately after these processes are accomplished the herrings go away to the deep sea. Soon in each egg a small black speck is discernible, which becomes an eye, and in three weeks innumerable tiny young fry swarm in the warm shallow waters. Six or seven weeks later they are three inches long, and in about eighteen months they have attained maturity.

The fry reach different degrees of size and quality, according to the abundance or scarcity of food in their feeding-grounds. In the Highland lochs large quantities of herrings have for years been caught of uniformly different sizes. A judge can, from the size, name the loch. The herring caught off the coast of Stadthland, in Norway, is much larger than the herring caught off the west coast of Shetland; and even this Shetland herring is nearly twice the size of the first-caught Thurso herrings. Such are the differences of size that if all herrings do come from the north, there must be a kind of them which grows smaller and a kind which grows larger in proceeding southwards. Those of Thurso and Loch Broom are fatter than Shetland herrings. If herrings came from the north, they would be caught first at the more northern stations; and yet, on the contrary, they are often taken in Loch Fyne before they are caught at Cape Wrath, and off the coasts of Aberdeen and Yarmouth before they are caught at Caithness. No herrings have ever been seen in the Greenland seas, not even in the stomachs of whales, narwhals, walruses, seals, or sharks. Egede, who resided fifteen years in Greenland, and published a natural history of it, says, "No herrings are to be seen." The species of whales which live on herrings frequent the Irish, Scotch and Norwegian seas. Herrings may be found all the year through in Loch Fyne and the Firth of Forth. The evidence, therefore, is conclusive which proves that the herring does not migrate from the north to the south, being driven by whales, but, on the contrary, lives always in the deep waters off the coasts of Europe, approaching the shores, bays, rivers, estuaries, lochs and firths at the love season, in search of spawning-ground, like the salmon, the sprat, the shad, the pilchard, the tunny and the mackerel.

The food of the herring has been a subject of controversy. A more accurate knowledge of the food of the herring would, no doubt, throw light upon much which is obscure in its history. Their principal food is said to be jelly-fishes or medusæ. A Banff herring-curer once caught in June several herrings with sand-eels

in their stomachs. He counted as many as forty-two in one stomach. A Fraserburgh fisherman found in the month of August as many as seventy young fishes in the stomach of one herring. This fact may be the explanation of the reason why the young fry swarm in shallow waters close in shore, where the adult devourers cannot swim after them. We have seen the warm and gently rippling waves of the Aberdeenshire shores as full of tiny fry as a sun-beam is of moths or a hedge-side of gnats. Herrings have been taken with fly-hooks. A Dunbar fish-curer, wishing one year to obtain herrings about the end of May for the early Hamburg market, sent boats with hooks and lines, and rods and fly-hooks, about a mile and a half from the shore, and in the course of an hour each boat had caught from 300 to 500 herrings. Some Fifeshire fishermen a few years ago caught as many with plain white tinned hooks. Boats with unbaited hooks have caught 2,000 or 3,000 herrings in a night. The herrings, of course, mistake the hooks for the medusæ, eggs, worms and small fishes or crustaceans, on which they feed. According to Sonnini, a reddish colour is often imparted to the stomach of the herring by the roe-aat, which looks like a red worm, but is a crustacean (*Axiacus haven-gum*). Agassiz, judging from its mouth and teeth, thinks the food of the herring must be more various than is generally supposed, and this accords with the observations which say it lives on anything it can get and manage to eat, crustaceans, entomostraca, young fishes, eggs, squids, worms and flies.

But the most interesting information in Mr. Mitchell's book relates to the sprat, *Culpea sprattus*. The sprat must be distinguished from the young herring. The ventral fins of the sprat are nearer the head; the belly of the sprat is serrated with thirty-three bony points, and it is much broader and rounder; the head of the sprat is not in such a straight line from the back; the body is rounder; and the sprat has the milt or roe formed at the spawning season. Not merely is the sprat the French sardine, but young herrings are sometimes cured as sardines. The sprat fishery in the locality where it is principally carried on, the coast of Brittany, employs 2,500 boats, of 9,000 tons burden, and 11,000 mariners. The sum of 80,000*l.* is expended annually on cod and mackerel roes, which are imported chiefly from Norway, and used as bait for attracting the sprats into the nets. Each boat uses about fifteen barrels of roe, costing two pounds per barrel of two and a half cwt. No bait has ever proved so attractive to the sprats as the roes.

There are two modes of curing the sprat or sardine in France, in barrels and in boxes. Barrelled sprats are cleansed and washed in the sea, then roosed or mixed with salt, and packed in the barrel, with a layer of salt between the layers of sprats. Some of the barrels are pressed, by means of a dunt, or dant, a round piece of wood about the size of the top of the barrel. From the pressure each barrel yields about six pounds of oil, worth about 1*s.* 8*d.* per pound. Brittany cured 218,076,400 sprats in the year 1853, and the value of the oil alone amounted, it has been calculated, to 35,000*l.*

*English Writers. The Writers before Chaucer; with an Introductory Sketch of the Four Periods of English Literature.* By Henry Morley. (Chapman & Hall.)

Mr. Morley's book, in spite of a good deal of honest labour and the studied quaintness which is its distinguishing quality, may be classed among the Invertebrated Order of



literary productions. It wants a backbone to give it adherence and stability. It likewise wants that which is an indispensable quality for a literary history, — a just proportion. The one idea which Mr. Morley attempts to make the backbone of his performance, namely, that the English mind, one and the same, underlies every section of our national literature, is as obvious a truism as it is to say that it underlies any other portion of our national life. And of the author's notion of proportion an adequate idea may be gained by merely turning over the leaves, when we find the century preceding Chaucer, the century in which the English language was in its most rapid stage of formation, which saw Roger Bacon, Wiclif, and Langlande represented by less than one hundred pages, while it takes more than five hundred to bring the reader up to that period.

If the Introductory Sketch of the Four Periods of English Literature be accepted as a fair exposition of the writer's scheme, his object appears to be to explore all the centuries of English lore, to find a genealogical tree for modern novels and journalism. A more unsatisfactory volume, in proportion to the knowledge of the author, it is almost impossible to conceive. The greatest names among English writers, and the greatest influences in the development of thought, are either not mentioned, or are mentioned incidentally. While Lyly and Euphuism occupy several pages, Bacon, Shakspeare, Ben Jonson, Beaumont and Fletcher are merely named in relation to 'Euphuus.' Sir Thomas More, Sir Walter Raleigh, Drayton, and Hooker receive no mention at all. The influences of the discovery of printing,—of the classical renaissance,—of the Reformation, are not even hinted at. Even the translation of the Bible, the publication of which has exercised more influence on the national mind and taste than that of any other work whatsoever, is omitted entirely. In fact, all religion and all philosophy and all history, and a very large portion of our best-known poetry, appear, for the purposes of this plan, to have had no existence.

It is, indeed, a singular sketch, however slight, of English literature which excludes the names of Latimer, and Jewel, and Andrews, and Barrow, and every later divine,—ignores Hobbes, Harrington, Locke, Berkely, and Hume as philosopher,—takes no notice of Clarendon, Bolingbroke, Gibbon, and Hume as historian,—and rejects Shirley, Herrick, Denham, Marvell, Cowley, Waller, and every poet of the eighteenth century, with the exception of Pope and Goldsmith. One can barely imagine to oneself the train of thought of a man who should, while professing, in however brief a compass, to show the sequence and the generation of English authorship, leave out of account the influence of Bishop Percy and Cowper, as well as of Keats and Shelley, four men whose minds and tastes have exercised as strong an attraction over their contemporaries and successors, as those of any other four in English literature. Defoe, and Steele, and Addison are the authors on whom Mr. Morley dwells with peculiar emphasis, and naturally enough, if we are to accept journalism as the crowning, latest and greatest birth of English genius,—if some five centuries of literary glory are, as Mr. Morley's Sketch indicates, to end in journalism, just as some of the great rivers of Australia end in morass. The writer never seems to be able to free himself from the continual pressure of journalism upon his attention. He sees journalism in the Chronicles of the mediæval monks, in Giraldus Cambrensis and Robert of Gloucester. We suppose he would see it in Fra

Angelico and in Filippo Lippi. Even Scott's novels, strange to say, were "for seventeen years, in effect, so many parts of a great influential family periodical, justly punctual to its half-yearly appearance." Sir Walter Scott is the last author dwelt upon; after him "a true journalism was then being developed into adequate expression of the English mind." In fact, Mr. Morley is determined to find journalism not only in the cloister, but everywhere; and, no doubt, sees the journalistic element as strong in Moses, Isaiah, Aristophanes, Tacitus and Shakspeare, as he finds it in Walter Scott. Nor is the extended treatment of the first of the periods, as shadowed forth in the preliminary plan, dissimilar in execution. We have here the result of a great deal of wide and miscellaneous reading; but the arrangement according to no fixed principle—no clear idea of cause and effect. The prehistoric period, the origin of language, the Indo-European theory, the stone period, the bronze period, the iron period do not seem to call for any lengthy notice in a book professing to deal only with English literature. Neither should we have looked in such a work for an Anglo-Saxon grammar. But when such topics are introduced and fully treated,—when we have disquisitions on the various races of Celts, and a long account of the Anglo-Saxon period, it seems strange to miss entirely all notice of the religion of either Celt, Teuton or Northman, and to find no distinct characterization of the differing qualities and aptitudes of the three races.

There are many degrees of knowledge, many and diverse powers of clear and direct thought and discovery, many methods of treatment; and to trace the successive changes of the spirit of Chivalry from the time of its first manifestation up to its florid maturity in the days of Froissart and Chaucer, and the corresponding changes which its different phases wrought upon literature, was not a task beneath Mr. Morley's faculties of sagacity and erudition. There would have been more substantial novelty and more true originality shown in doing such a thing well, than in talking about the monks as "our quiet English mediæval journalists," and in uttering platitudes about the "English mind." Mr. Morley, however, speaks with contempt of the "bray of trumpets and the fluttering of pennons," and the ideal love created and worshipped by knights and troubadours meets with his especial scorn. But if we deprive the Middle Ages of love, war and chivalry, and all who sang about them, we fear their story must be a deadly-lively one.

Mr. Morley says—

"What morning dew of poetry, what obscure tricklings of verse, caused, in days barren of wit, the genius of Dante to leap forth from the dry rock? After the confusion and darkness of the last days of the Ancient Literature, in the south of Europe there was rhyming of love-verses or devotional songs, feeble and rude until stirred into quicker life by conflict with a warm-witted Oriental people. Against this people the Spaniards had to maintain in their own land a daily strife, awakening devotional and patriotic chivalry, and giving soul to song and ballad—and against them the men of southern France went out to fight upon the sacred soil of Palestine. Italy, or the contending cities by which Italy was represented, stayed at home; every man eager to fight with his neighbour, and trade profitably with the world."

How can the days of Dante be called barren of art, the days of Guido Cavalcanti, of Cino da Pistoia and a crowd of other poets, with whom Mr. Rossetti has filled a volume; preceded also by Sordello and the great outburst of Provençal song,—days which had their prose writers as well, Matteo Spinello, Ricordano Malespina before Dante, and Dino Campagni and Giovanni

Villani contemporary with him, although Mr. Morley subsequently says there was no Italian prose till the middle of the fourteenth century! Then was there nothing but "rhyming of love verses and devotional songs," no *sirventes* or war-songs, no epic romances, of which full account may be found in so well known a book as Fauriel's 'History of Provençal Literature'? Then was it only by conflict that the Spaniard and Provençal were taught by the Arabs? Were there no intervals of peace in which Christians went to Cordova and Seville to learn Arab arts and science? Was not one of the most learned of mediæval Popes educated among the Arabs? and did the Provençal meet with the Arab alone in Palestine? Is it true that Italy was not brought into equal contact with the Saracen? Has Mr. Morley never heard of the Mohammedan conquest of Sicily? Were not all the chief towns of Italy represented at the First Crusade? Do not the Chronicles of Pisa tell us that two Pisans were the first to stand upon the wall of the Holy City? Did not the Pisan and Genoese fleet do signal service throughout the whole crusade? Did not Tancred and Bohemond lead a large host from Italy? Did not the town of Amalfi establish hospitals in Palestine? and did not a Venetian doge make the first Latin conquest of Constantinople?

Notwithstanding, however, the strictures which we have felt it necessary to pass upon the volume, and our opinion that it will hold no enduring place in English literature, we can recommend it as a useful book for consultation, which, though ill digested and ill arranged, contains a good deal of information, with references to a great number of authorities who have treated on the various branches of literary inquiry with which it deals:—although Warton, one of the most obvious, is not mentioned once in the whole 784 pages, and very many other of our earliest and strongest labourers in the mine of antiquarian lore, among whom we notice Ritson, remain likewise without acknowledgment.

*The Rock-Cut Temples of India.* By James Fergusson. Illustrated by Photographs by Major Bell. (Murray.)

THE architecture of India rivals that of Rome in magnificence and bulkiness. It is Egyptian in its monumental character, assimilating, in some respects, the style of Assyria to that of the valley of the Nile. It dates very nearly from the time when Ptolemy was building at Philæ, or, as nearly as we can decide, while the Temple of Jupiter Stator was rising. Not many years ago the age of the oldest Indian excavated works was set down as remote beyond even this, and men saw in them coevals of the most ancient Egyptian temples. The researches of James Prinsep and others set a limit to the antiquity of Buddhist remains, and fixed the above period as that beyond which it could not go. This discovery is supported by the resemblance found to exist between the Nile remains and those of India, and, so far as relates to the question of time, by the occurrence of Greek ornaments, evidently borrowed from the Bactrian Greeks of Central Asia, on the earliest monuments of the great peninsula. The antiquity of the Indian Rock-Cut Temples is great enough to attract our interest, but the span of time filled by their architecture is indeed vast enough to amaze us. To speak broadly, it began between two and three hundred years before Christ, and overarched the age of the building of the Pantheon, that of the mosque of El Aksa at Jerusalem, the mosque at Cordova, the Basilica of St. Clemente, Rome, and ended when Lincoln and Canterbury Cathedrals were far advanced.

Thus extending over more than 1,300 years, this branch of Art offers a noble subject for study. That its productions are as picturesque and frequently as elaborate as those of Gothic Art, gives to Indian architecture peculiar claims, which are enhanced by the facts that its remains are generally in an admirable state of preservation, many temples retaining the paintings on their walls, and that they are amongst the treasures of the great empire which has become our inheritance within a century. In their very nature—as buildings hewn out of the mother rock—there is something to fascinate us.

Notwithstanding these points of attraction our ignorance of Indian Art is so astonishing, that one is inclined to account for it by supposing the existence of a certain repugnance to the mysterious religion which that Art served and expressed. Mr. Fergusson was the first student who, in a scientific manner, drew attention to the Rock-Cut Temples. He described them, and gave numbers to the constituents of the great groups into which, as a rule, they arrange themselves. The most ancient of these groups is that at Raja Griha, in Behar, the original seat of Buddhism: the dates of its elements extend from 200 B.C. to the fifth century of our era. The "Milkmaid's Cave" is the oldest individual excavation. Next come the series at Cuttack, beginning at about the same period as the above, but merging into a second section, having a Jaina origin, that exhibits more recent dates. These are the only two groups known to exist in Bengal. In Western India the cave at Karli is the oldest and finest known to exist; it is situated on the great high-road between the plains of the Deccan and the Harbour of Bombay, an important Buddhist locality, thickly strewn with caves. The most complete and interesting series known is that at Ajunta, on the Tapti, and near to which the battle of Assaye was fought. These extend from the first century before Christ to the tenth or eleventh of our era, and present every style of Buddhist Art prevalent in India during that long and important period. Next in date come the well-known caves at Ellora, divided into three sections: first, a Buddhist group, which may be as old as the seventh century; second, a Hindoo series, lasting two or three centuries; third, a Jaina group of the eleventh or twelfth century. In the island of Salsette, in Bombay Harbour, is a Buddhist series of various ages, and the best-known Hindoo cave of Elephanta, of the eighth or ninth century. In the Presidency of Madras the group of Mahavellipore is the only important one known; this is of the thirteenth century, exhibits a curious mixture of the Brahmanical and Buddhist forms of architecture, and will not bear comparison with those named above. The present illustrations are confined to Ajunta and Ellora.

Mr. Fergusson tells us that it has been calculated that there are not fewer than a thousand excavations of the classes above named in India—of these it appears that a large proportion is but little known, and it is probable that some may exist which are not recorded. Of the whole number known about nine hundred are of Buddhist origin; the remaining hundred are divided between the Brahmanical and Jaina religions.

"They thus form not only the most numerous, but the most interesting series of architectural remains existing in India before the Mahomedan Conquest. In fact, they are the only ones that serve to illustrate the arts or history of the period to which they belong. The structural monuments erected during the early centuries of our era are scarce, and widely scattered over the whole area of the country, and few even of these are in the state in which they

were originally erected; whereas, one of the great merits of cave architecture is, that it remains unchanged and unchangeable during the whole period of its existence."

We must remember that great phases of religion have existed in India in historic times. That of the Aryans—an elemental fire-worship—existed until it was superseded by Buddhism, about three centuries before our era. The latter seems to have been, so far as is known to us, but a revival, in a new form, of the faith of the aboriginal Hindoos. When it broke down, which is presumed to have been about the sixth century A.D., it was succeeded by the religion of Jaina in some parts of Western India. The real successor of Buddha was Brahma—the worship of Siva and Vishnu. "This was apparently the religion of some of the original inhabitants of the country, with whom the effete remnant of the old Brahmanical Aryans allied themselves in order to overthrow the Buddhists." The result of this union is the ruling faith in India to this day.

As little is generally known of the nature of these caves, we may as well state that, in Western India—to which country the work before us, for the most part, confines itself—the geological structure is singularly favourable to the creation of such works as the Rock-Cut Temples.

"From the valley of the Nerbudda to that of the Kistna, the whole country consists of horizontally stratified trap-rocks, perfectly homogeneous in character. Occasionally, however, strata intervene of harder texture than the rest, giving that curious step-like character which distinguishes the hill-forts of India. Whether harder or softer, it is free from faults and cracks, and so uniform in character that the architect feels the most perfect confidence in finding a suitable material, however deeply he may penetrate. The Tapti is one of the few streams which have cut through the upper crust of this formation, and has opened for itself a deep and wide valley through it, pursuing a western course. On either side of this great valley numerous ravines or cracks extend for some miles into the plateau. It is in one of these ravines, on the southern side of the valley of the Tapti, about three miles from the outer edge or ghât, that the Caves of Ajunta are situated."

The upper platform of trap-rock composes the face of the country here; in the lower one, immediately beneath it, the caves have been excavated. They are at various heights above the bottom of the ravine, the architects seeming to follow the line of stratification in using the vein of rock most suitable for their purpose. Access to them is now obtained by means of narrow terraces or ledges in the wall of stone; it is probable that these terraces were anciently much broader than they now are. Thus arranged these Ajunta caverns present a street-like appearance. Following the idea so suggested, Mr. Fergusson designated them in the manner of houses, with numbers, proceeding from 1 to 27. By these numbers the caves are now known to the learned world.

All the known Buddhist caves are either Viharas or monasteries, or Chaitya caves or churches. The oldest examples of the former consist, as one might expect, of single cells, the ancient habitation of one ascetic. Next appear excavations comprising a deep verandah, as the author styles it, or recessed porch, having solid piers left to sustain the rock above, and, behind it, a long room; an example given is about thirty feet long by sixteen feet deep. The most numerous class of the Viharas comprises those which have central halls behind the verandahs, the roof of the hall being supported on pillars, and a row of cells on each side—those at the external ends having been, as is made evident by their deco-

rations, appropriated to the abbot or prior of the establishment. The most ancient caves contain no images, but in those dating about the second century of our era a chapel appears at the back of the work, and in it the image of Buddha. What a change had taken place in the faith in question ere these tangible symbols became necessary to its upholders, we need not state. On what scale some of these caverns were made may be conceived when we say that the Vihara No. 2, at Ajunta measures about 100 feet, from the front of the porch to the back of the sanctuary, by 65 feet wide. This roughly approximates to the area of Henry the Seventh's Chapel, including the aisles. Other works far exceed this in bulk, e.g. the excavation in which the Kylas Temple, at Ellora, stands, measures 320 feet by 210 feet, and the temple itself has almost every yard of its surface covered with sculptures in the wild and exuberant style of Hindoo Art. The cave at Elephanta measures 130 feet by 123 feet.

Exceeding in interest the Buddhist Vihara caves are the Chaitya caverns, or churches proper. Larger, more elaborately decorated, and devoted to ceremonials, these present some striking resemblances to Christian places of worship of the noblest character. The equable climate of India apparently enabled the makers of these excavations to dispense with the nave, or place of assembly for the laity. As presented by the remains before us, the porch, or verandah, represents the transept of a great church; behind it is the choir, with the screen; the range of piers separating the choir from the aisles went completely round and behind the altar, as we may observe to be the case at Westminster and other places.

The architectural beauty of some of the rock-cut temples of India is undeniable, however strange it may seem to our ideas and associations. The piers that uphold the superincumbent rock of the verandas in the Viharas, or monasteries, are often finely proportioned, and present façades of great dignity and simplicity. With huge fragments scaled off their bulk, the piers are often split from capital to base, or have lost more than half their shafts, their remaining upper and lower ends pointing to each other like stalactites and stalagmites on a cavern roof and floor.

*The Sporting Rifle and its Projectiles.* By Lieut. James Forsyth, M.A. With Plates. (Smith, Elder & Co.)

THE subject of the Sporting Rifle is thoroughly considered, and the reasoning is close and sound; we fear, however, that, in spite of the writer's endeavours after simplicity, the book requires more thought and attention, in order to be understood, than the majority of sportsmen would care to give. Those who devote themselves to field sports seldom possess the mental training or education requisite for anything beyond a mere handbook. They deal only with results, leaving the processes out of which these spring to be carried through by others. It is astonishing, among the thousands who call themselves sportsmen, how few there are who know anything about the weapon with which they pretend to be so familiar. Should they wish to learn, Mr. Forsyth is at hand, and they could scarcely go to a better master.

The book commences with a chapter on the objects and conditions of military and sporting rifles, from which soldiers may obtain some useful hints. The author defines the object of the military rifle to be to disable at the longest possible range. "This will be



equally well effected whether the man be killed outright or merely wounded; for a man hit is, in most cases, also a man *hors de combat*." A little further on he seems to imply that in action it does not matter whether the ball has "a smashing effect" or not. In this he is opposed to the opinion of the late Duke of Wellington, who spoke strongly in favour of bullets which had "a smashing effect." The reason for the preference is obvious. A small pointed bullet makes but a small orifice, is less likely to produce bleeding, is easily turned by bones or other hard substances, and gives a comparatively slight shock to the system. Now, unless great bleeding, the breaking of a bone, or a severe shock to the system occurs, a wounded man frequently continues in the ranks till the end of an action. This is particularly the case in the cavalry. In the charge of the Light Brigade at Balaclava, Capt. Hutton, of the 4th Light Dragoons, on his way down the valley, received a rifle bullet which pierced his right thigh. He nevertheless remained with his squadron, and used his sword with effect. On his way back, his left thigh was pierced with a second rifle bullet. He was, however, still able to keep his seat till the remnants of the regiment were re-formed within the British position. Here, no doubt, there were uncommon energy and courage; but these qualities are frequently to be met with in our army. More than one instance might be alleged of men ignorant, or but scarcely aware, of the fact that they had been wounded till the excitement of battle had departed. It becomes evident, therefore, that "a smashing effect" is very desirable in bullets used for military purposes. In comparing the military with the sporting rifle, the author remarks that the object aimed at is different in each case. In one it is tall and narrow, rendering a few yards' miscalculation of distance, or a few inches' error in elevation immaterial; while in the other, the object being low and broad, there is often considerable margin for horizontal deviation, but only a very small one for error in elevation. He infers from this that a curved trajectory is of little moment in a *military* rifle, but that a flat trajectory is absolutely necessary in the *sporting* rifle. We cannot go quite with him in this conclusion. Notwithstanding all the care now taken in the musketry training of the soldier, the majority must, and do, turn out but imperfect shots. Experience shows that a very large number of bullets go over the mark; indeed, firing high, particularly at uncertain distances, and in the heat of action may be said to be the prevailing tendency of soldiers. The inference we should therefore draw from the above considerations would be, that while the picked marksmen of a regiment might be armed with the long-range rifle, with its small striking surface bullet and curved trajectory, the remainder should be provided with a weapon which combines a flat trajectory with a large striking surface in the bullet, and, therefore, a comparatively limited range. To return, however, from the instructive lessons incidentally and, as it were, inversely derived from the author's considerations on the military rifle, to the more legitimate topic of the sporting rifle, we will briefly touch on the requirements he considers necessary in the latter. These are set down by Mr. Forsyth, according to their importance, in the following order:—

"1. Weight, if for general purposes, not more than 9 lb.; in second class, manageable. 2. Sufficient accuracy at sporting ranges. 3. Sufficient penetration at sporting ranges. 4. The least degree of elevation at sporting distances. 5. The largest possible striking surface (or gauge) in the projectile. 6. Striking surface of a shape not more acute than a hemisphere. 7. Moderate recoil. 8. Easy loading.

9. Moderately short barrels. 10. General handiness and simplicity."

The necessity for the first part of the first condition is so obvious as not to require comment here. As to the second part, it is evidently useful when sport is carried on from a howdah or when elephants or bison have to be encountered. As to what may be considered proper sporting ranges, there is some little difference of opinion, especially among those who speak rather from theory than experience. Mr. Baker, author of 'The Rifle and the Hound in Ceylon,' says that it is 150 yards, "the distance at which the shoulder of a deer may be fairly struck under ordinary circumstances; shots beyond this range are bright moments, which, though not unfrequent, are not the rule. Thus 200 yards, may, I think, be accepted as the range required for a sporting rifle." The author fixes 150 yards as the limit, and says that of shots in the Indian jungle, "at least one-half are under 50 yards, three-fourths under 75, and all with scarcely an exception, under 100," and thinks that the case is very much the same in other forest countries. From our own experience in India, we should say that the above estimate is near the truth. The reason for limiting the range to 150 yards, does so much credit both to his sportsmanlike feeling and his humanity, that we transcribe it.—

"Not because the rifle may not be accurate enough to ensure frequent *hitting* at much greater distances, but because the probability of *killing* at such ranges is very small indeed; and humanity, not to say sportsmanlike feeling, demands that we shall not knowingly run the chance of wounding and consigning to a miserable and lingering death, the animals over which we have dominion to use but not to abuse."

As to the third point, namely, "sufficient penetration at sporting ranges," he lays it down as an axiom that "the ball must either reach the vitals and kill him at once, break some large bone essential to his locomotion, or by the general shock to the system so 'take it out of him,' that he has neither power nor wish to do aught but lie down and die peaceably." With the third condition, the fourth and fifth are intimately connected. The author justly remarks that, "of two wounds of equal depth, that which has the largest area will have most effect on the internal economy of the animal. It will rupture more blood-vessels and nerves in proportion as it is larger than the other, and so produce more sudden bloodletting and shock to the system. It may moreover include a bone or a vital organ, such as heart or brain, in its path, which would not be included in the narrower wound." As to the shape, it is evident that a bullet of a spherical shape, or with a hemispherical termination, possesses a larger striking area than any other, and that a sharp-pointed bullet inflicts a less numbing shock than one of a rounder shape. Mr. Baker likens the different effects of the two to the sensation experienced from a thrust from a sword, and that caused by a blow from a hammer. A pointed bullet is moreover more easily turned on meeting any obstruction, however slight, than a spherical, or a hemispherical one.

In touching on the fourth condition, that is, "The least possible degree of elevation," he quotes the celebrated Kentucky rifle, in which the trajectory or path of the bullet did not up to 100 yards vary to any appreciable extent from the line of sight, or line drawn from the shooter's eye to the object aimed at. He says, "a miss is generally caused by wrong elevation or misjudging distance." The object, therefore, to be kept in view in selecting a sporting rifle is to choose one in which the trajectory is so flat, that a slight error in elevation or a trifling

mistake in estimating distance may not produce any sensible effect. The long-range rifle starts its projectile with a low velocity, but, owing to the shape of the bullet, that velocity remains but little impaired after traversing great distances, and therefore requires little elevation towards the extremity of its flight. Others start with a very high velocity, and require but slight elevation at short ranges. With the spherical, or hemispherical bullet, the initial velocity, on account of the shape of the projectile, which offers more resistance to the air, diminishes considerably after 200 yards, but if used for sporting purposes that is of no consequence. Now, of two bullets fired from the same rifle, the science of projectiles shows us that the lightest possesses the flattest trajectory. Other things therefore being equal, the sphere is superior to the elongated bullet of an equal gauge.

The seventh consideration is Moderate Recoil. Recoil depends on the friction between the bullet and the sides of the barrel, the greater or less twist, the depth of the grooves, the length of the barrel—exposing the bullet to friction for a longer or shorter time—the greater or less weight of the rifle and its projectile, together with the greater or less resistance offered to its path by the atmosphere. The longer the bullet the greater the amount of rifling required to keep it point foremost; the greater the rifling—that is to say, the sharper the twist—the greater the friction. Easy loading depends on the amount of windage. Now, if the rate of spiral is small, and the grooves, therefore, are not required to be very deep, and the bullet tight, there is no danger of stripping. It follows, therefore, that, with a slight turn, more windage is allowable than can be permitted when the turn is greater. A spherical ball, moreover, admits of greater windage than a conical bullet; for in the latter case, if the longer axis of the projectile does not coincide exactly with the axis of the bore, the greatest inaccuracy will take place, from the expansion acting unequally. It is, therefore, clear that a spherical bullet not only is less liable to this error, but is also less affected by it. Point No. 9 needs but little notice. With an expanding bullet, a long barrel is required in order to give time for the force of the powder to enlarge the lateral diameter, and so enable the bullet to take proper hold of the grooves. In a military rifle, also, which is used with the bayonet, length of barrel is requisite. Such is not the case in the sporting spherical rifle. The advantages of a short barrel are twofold—firstly, a short barrel facilitates aiming at a running shot; secondly, the weight being more compact, the rifle is more easily carried.

The last, and by no means least important, consideration is general handiness and simplicity. The sportsman whose object is large game is generally obliged to proceed to great distances from towns and settlements; therefore, any rifle which, on the slightest derangement to its mechanism, must be sent to a gunsmith, is practically useless for the purpose for which it has been purchased.

All the matters above briefly touched on are gone into at great length; those who wish for more than a mere outline of the author's opinions and axioms we must refer to the book itself. The concluding chapter is devoted to the subject of rifle shells; and as little is known in England of the destructive effect of these missiles, we extract a passage illustrating the experience of the author. He commences by observing that "the best of our modern firearms, as hitherto constructed, are insufficient to secure even a moderate amount of safety to the sportsman who makes a practice of encoun-

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tering them (the larger Carnivora) alone and on foot." We shall not follow the writer in his description of the best mode of constructing rifle shells, but proceed to give the passage in which he describes actual results. Speaking of four tigers slain by him on different occasions, he says:—

"No. 1 was charging; shell hit him in the mouth, exploded in his throat, and blew his head to pieces. This shot might or might not have been fatal with a common ball, according as it chinked the spine or not. Nos. 2 and 3 were both hit far back in the body, and low down; in neither instance would a common ball have had the least effect. No. 2 ran 150 yards and fell, and No. 3 stayed where he was. On opening, the whole cavity of the body was full of extravasated blood. No. 4, I must say, would have had little chance of doing mischief whatever sort of projectile he had been hit with, for the shell struck him full in the forehead, making a clean round hole on entering, but blowing the back of the head and bones of the neck literally into little bits."

In conclusion, the best praise we can give this excellent little work is to say that, to all save the mere mechanical sportsman, it will be useful and pleasant reading.

#### NEW NOVELS.

*A Young Artist's Life.* (Hurst & Blackett.)—Of all persons, artists, and especially young ones, are obnoxious to the sentimentalisms and weak sympathies of commonplace novel-writers. To judge by the narratives of the latter, one would think that no interest attached to the profession of the Arts, unless through the alleged consumptive tendencies of some of its young practitioners, or the starving of its middle-aged and aged members. Phthisis is so valuable an agent in art-novels that the author of this one deserves commendation for choosing a violent death for his hero,—a compound of law-clerk and sketcher, and abandoning only his sweet-heart to "the fell destroyer." Thus much of originality this book has. The writer's qualification for illustrating the woes of painters, and his knowledge of their profession, may be estimated when we say that he has two ways of spelling the name of Leonardo da Vinci (pp. 96, 187), both of which are wrong; that he has forgotten how to spell Mr. Stanfield's name; and, what is of far greater importance, makes his chief personages talk such rubbish about the old masters and the new as would cause them to be shut out of every painting-room in London. The author's principal walking-gentleman is a Mr. Markham, a personage who has retired upon his idleness, and set up a studio for the entertainment of his professional friends. In this chamber he receives them on Saturday nights; over its door he has impudence enough to write, "*Lasciate ogni dolore voi ch' entrate.*" Into this apartment is admitted one Mr. L. Holme, sketcher and law-clerk, a dismal mortal, with "woes" of the most unreasonable description. Moved by those woes, or rather by the appearance of them, Mr. Markham "at once placed Leonard's name on the list of those on whom he lavished his abundance, and, more than his abundance, his heart and his time." Attracted by the "original views," expressed by the rubbish to which we have before referred, Mr. Markham visits Holme in his residence, which was somewhere at the back of Chancery Lane, and up five pairs of stairs. To his astonishment, a noble chimney-pot view reveals itself, at that extraordinary altitude, and he is taken by surprise to find that Chelsea is discernible at so great a distance from the earth. New causes of interest appear in this remarkable house in the persons of two young seamstresses, one of them consumptive, and their ruffianly half-brother. The last makes a scene in the place of so violent a character that it is almost charitable to attribute it to the influence of *delirium tremens*. Carried off by the police on a convenient charge of forgery, this uproarious fellow goes we know not whither, and a benevolent physician, who keeps a cottage at Sydenham, appears. To this cottage the sisters are removed, the phthisical one to die, and the other to be put out of the story in

the ignominious way of being "dropped." At the last appearance of the sick girl, she confides a confession of love for her fellow lodger, Mr. Holme, to Mr. Markham. Mr. Holme (so far as we can discover, for we confess our attention began to flag at this point of the tale) prudently takes no notice of the confession, and contrives to fall in love with a young married woman; she, as a matter of course, falls in love with him, but is saved from committing herself by the appearance of her child. Over the babe she weeps, as usual, and reproves herself. "She seized the little thing in her arms and covered it with kisses. 'You will love me ever! You will not forsake me!' she murmured." Luckily for himself, this lady's husband returns at this moment, and Mr. Holme accepts an invitation to cruise in Mr. Markham's ("ever dear Markham's") yacht. A gipsy had previously threatened Mr. Holme by declaring to him, "You will die without a bed." Although he might probably have contrived to live for ever ere this prophecy was fulfilled, or, come the worst, managed to go through the last scene of humanity upon a horse-hair mattress, or in a hammock, neither of these alternatives seems to have presented itself to Mr. Holme's mind, and he was unreasonably depressed. He rushed upon his fate; he went out for a cruise in the yacht, and, in a grand sensation scene, was carried off her deck when she collided with a bigger vessel. The author, in his Preface, sneers at sensation novels and their startling incidents: really, if a single volume, such as this, may contain one case of *delirium tremens*, three unhappy lovers, one forger, one melancholy sketcher, one lonely tower, and one hero drowned as above, it must be the dullness of the author that prevents his book from being highly "sensational." It is not so, we are grieved to say.

*The Smuggler Chief: a Novel.* By Gustave Aimard. 2 vols. (Maxwell & Co.)—Sir Lascelles Wrexall, who is translator on the occasion, is justified in describing this as the most powerful tale by M. Aimard which has been given to the English public. It is not a novel for persons whose nerves are weak to venture on. The scene opens in Valparaiso, and brings forward at once two of the principal actors, brother smugglers, Léon Delbes, a Frenchman, and Diego, a half-breed Indian; the two, in consequence of a perilous adventure of past years, having become a *Pylades* and *Orestes* without in the least knowing each other's past history. There is a religious procession (painted very richly, as, indeed, are all the scenes), in the progress of which the Frenchman rescues from being trampled to death a novice belonging to the convent of the Purissima Conception. Love at first sight ensues; but the maiden is nobly born, a Soto-Mayor, one of two fair sisters, and destined to take the veil. There is small hope that love between such a pair can come to a good issue. Diego the Vaquero, however, promises his comrade that he shall not love in vain. Chance (not an uncommon one in those disordered districts) brings the two into relations with Maria's father, Don Juan de Soto-Mayor, who has need of an escort on a journey, and traffics with the pair for the service of the band. When the compact is sealed, Diego the half-breed discloses a deeper interest than that of merely serving his friend, which has led him to embrace the adventure:—a project of working out hereditary revenge in its fiercest, most complete, most brutal form. The Soto-Mayors had, from their first arrival in America, been cruel to the Indians, conceiving them to be so many savages, good only to be enslaved, and to serve the purposes of gross appetite. In particular, the ancestors of the half-breed had been outraged by their tyrannous libertinism. But the time of reckoning is at hand. A rebellion on a vast scale is in organization, to massacre, exterminate, and lay under contribution the haughty Spanish invaders; and Diego claims the Soto-Mayors as his especial share of the booty, declaring, nevertheless, that, for the sake of sworn brotherhood and friendship, Maria shall be spared from the torture and outrage worse than death which is in store for all her accursed race, should it prove that she really loves Léon. He keeps, it may be added, both promises. It will be seen from the above argument of the opening

of the story that it contains matter for no common mischief. A series of adventures and incidents ensues, which is worked out with a coarse power and a glowing colour such as we have found in no former work by M. Aimard. We have journeys, ambuscades, frightful conflicts, forest-pictures, hideous Indian rites and sacrifices, a glimpse at one of those magnificent and mysterious cities where they worship the Sun, to which no European has ever penetrated, so graphically hinted at by Mr. Stephens in his 'Central America'—all leading so vigorously and directly onward to the catastrophe, that we have not time to pause and consider probabilities, nor to speculate how far the antagonistic purposes of the two smuggler chiefs could be so long carried on without the bond of union between them being riven. The horrors are too naked; and there are scenes with which persons of weak nerves, we repeat, had better not meddle; but the tale is one to hold fast those who begin it, let them object to its taste as strongly as we do.

*Lloyd Pennant: a Tale of the West.* By Ralph Neville. 2 vols. (Chapman & Hall.)—'Lloyd Pennant' is a tale of tumult and complications. To understand, still more to keep in mind, all the bearings of the story, to remember "who is who," among the army of individuals who pass through the scenes, will afford the active-minded reader almost as much exercise as a chase in the Hampton Court labyrinth on a hot summer's day! The story is most perplexing, without any sort of method or perspective in the arrangement. It is an Irish tale, all about everything;—the action darts from one character to another, from one set of incidents to another, with a rapidity that is distracting. The author might be descended from the worthy pedagogue who made

—his scholars dance  
Out of England into France,  
Out of France into Spain,  
Into England back again.

There is the episode of the Irish Rebellion, the appearance of the French fleet, under Hoche and Grouchy, in Bantry Bay; the death of Lord Edward Fitzgerald;—there are fine old Irish gentlemen, living at a ruinous rate of hospitality; bailiffs, wicked lawyers, corrupt judges, "White-boys," naval officers, forged deeds and false documents, ships of war, battles, murders, gallant tars, and villainous sailors, forming a medley pie of highly-seasoned ingredients, thrown in pell-mell. A young lieutenant in the Navy, Lloyd Pennant,—who may by courtesy be called the hero, since he gives the title to the book, appears in the earlier pages,—falls in love so abruptly that the reader has to turn back to discover who the lady of his love may be—she has been mentioned in so cursory a way that she may be easily passed by. When he is called upon by the young lady's relations to say who he is, and to what family he belongs, he candidly says he does not know. His father died before he was born, and his mother had always lived in Wales, and given him as much money as he could spend. This is all he knows. A mysterious person, muffled in a great-coat, taps at his bedroom window, makes an assignation for the next night, at twelve o'clock, in a ruined abbey, promising to tell him who he, Lloyd Pennant, really is. A more than Irish confusion of persons and things then ensues, but Lloyd Pennant finds himself in the ruined abbey at the time appointed. The man who knows the mystery, and who wanted to tell it to the person it most concerned, has, however, been obliged to fly for his life, and has only had time to tell the wrong person half the secret, and this person is the uncle of the lady whom Pennant wants to marry. When Pennant arrives, he tells him that his father was a murderer, who had been hanged for the offence,—that the murder was of a singularly foul, treacherous, and cowardly nature, and that Pennant could never marry his niece. Whereupon Pennant executes gestures of despair,—rushes off to join his ship, just on the point of engaging with a French vessel, performs prodigies of valour, and receives promotion, but, instead of taking his despatches to the Admiralty, he goes to his mother, and appeals to her for the mystery of his birth. She tells him a story which she might just

as well have told him before. The result is, that they both instantly set off to hide themselves in the backwoods of America, and there Pennant remains till near the end of the story. Of course his father has been the victim of circumstantial evidence. Colonel Blake, the uncle of Pennant's love, was the officer in command of the troops who defeated the attempt at a rescue, and hanged his man. After this, when we tell the reader that there are Irish law and chancery suits, and Irish trials, with cross swearing and villany of every possible kind, that the royal troops come to seek for one of the chief characters, who had been in arms with Lord Edward Fitzgerald, that he makes a thrilling escape, and that the law matters all go the wrong way, and that the brave Colonel Blake is ruined, and his niece is ruined, and that somehow estates that ought to belong to Pennant get into the hands of the wicked attorney, and how one of the men who really committed the murder for which Pennant's father was hanged, and who wishes to confess, is killed by his accomplice, who does not want to confess, and how he goes and takes suit and service under the wicked lawyer,—we hope that we shall not be called to give an account of the inextricable entanglement in which everybody's affairs are plunged. In the end, things all come right; the lost fortunes come back, with compound interest, in the shape of a rich English lady, who marries the man who made the brilliant escape. Colonel Blake, who had been the means of executing Pennant's father, is full of remorse, and retires to a hermitage; and justice, legal and poetical, is done on all the villains. There are some good and spirited detached pictures of Irish life at the period,—but, as a whole, 'Lloyd Pennant' is the most confused and unreadable story it has lately been our lot to attempt.

#### OUR LIBRARY TABLE.

*The Science of the Soul.* (Richardson & Son.)—There is one *erratum* on a slip, and we cannot pass it: "for *God read gold.*" This is indeed an *erratum* in vogue, and a *corrigendum* too. The book certainly does not commit it; the author seems a real earnest Christian. He is of the Roman Church, we suppose, by his having seven sacraments, and speaking of "the divine change in the bread and wine." But we cannot be sure, for there are very curious Protestants in the English Church, both in and out of the Establishment. Our author appeals to nothing but the Bible. If he be not of Rome, the Roman world will smile at the insufficiency of the Bible without the addition of the infallible interpreter and expander. But if he be a Roman, as he has a right to be if he pleases, we, in our turn, recommend him not to attempt conclusions on wrong premises with those whom he cannot get to swallow the right ones. So much to all who attempt to drive a nail without using a hammer. As to the writer before us, he is not strong in his proofs. We cannot see "penance is meekness" in "Brethren, if a man be overtaken in any fault, you who are spiritual instruct such a one in the spirit of meekness." Nor does "The lips of the priest shall keep knowledge, and they shall seek the law at his mouth, because he is the angel of the Lord of Hosts," at all satisfy us—as it was intended it should do—that "the justice of Christ is seen in His power of administering the Sacraments by means of the Church." At first sight we said, This cannot come from Rome: our friends in that body, with such a hammer as the infallible Church to drive home any nail, are in the habit of allowing a little logical connexion. But we remembered that even in the Papal Church the method of our author has before now been extensively used. Do any of our readers know the old Spanish novel of 'Friar Gerund'? If so, they will remember that some of the satire is especially directed against the preachers who prove any doctrine by any text. But the Spanish itinerant quoted Latin, so that, to most of his hearers, one text was as good as another. The method should not be followed when Englishmen are addressed in English. And on taking up 'Friar Gerund,' to verify our assertion, we find that the quotations are not half so wide of the

point as those of our author. And yet they were judged so absurd that the very Inquisition encouraged Father Isla's book, a commendation rarely gained from that quarter by a satire against priests. We learn curious things about the books of both Testaments. Thus Matthew is baptism; Mark is confirmation; Luke is the eucharist; John is penance; the Book of the Acts is extreme unction; the Epistles are holy orders; and matrimony is unrepresented. Assuredly we live in a day of curious books.

*Laws of Nature, the Foundation of Morals.* By D. Rowland. (Murray.)—The author attempts to find, by inductive reasoning, the elementary principles from which morality springs. After giving a clear account of his most celebrated predecessors, he proceeds to his task. He makes out, well enough, that our physical and mental constitution furnish abundant reasons why we should do what is usually called right, and avoid what is usually called wrong. But we do not see how it is established that morality springs from this physical and mental constitution. The moral sense, the moral sentiments, or whatever name we call them by, are either not fairly traced to their source in this work, or we want a summary, with references, to show us the steps of the argument. Any attempt at induction is difficult, when applied to such a subject as morals, considered as a consequence of man's nature. The author objects to Dr. Whewell and Mr. Bain that they have not carried their theories to ultimate principles: we make just the same objection to himself, to this extent at least, that if he has carried his theory out, he has not carried us with him. For ourselves, we thank Heaven that it is easier to know right from wrong, than right and wrong from other things.

*The Material Universe: its Vastness and Durability.* By Mungo Penton, Esq. (Nelson & Sons.)—There are two books; one on the heat of heaven, the other on the universal ether. This universal ether is viewed in relation to the infinitude of the material universe in extent and duration. This is the great object of the work; to prove that the universe is endless both in time and space. The detail is long, and involving a variety which defies abstract: the work would interest many, especially those who have not much acquaintance with the recent theories of light and their experimental tests. As to the author's success in his main object, we will not venture an opinion. We have rather a prejudice in favour of it. We cannot understand, except through a glass which makes it very dark and very ugly, Kant's doctrine of the subjectivity of space and time. And if objective space be endless, but not matter, what in the name of vacuity are our thoughts to do with that infinity of emptiness which lies beyond the material region? To keep ourselves from turning giddy, we fill it with no end of worlds; and, in spite of Dr. Whewell and his reasons, we people these worlds with no end of inhabitants. If we must have subjective space without end, we will have a subjective *plenum*; but if there really be objective space, unbounded, we verily believe, because we cannot help it, in an objective *plenum*.

*Butterflying with the Poets: a Picture of the Poetical Aspect of Butterfly Life.* With Nature-Printed Illustrations. By Joseph Merrin. (Gloucester, published by the Author.)—This volume is a very pretty novelty for the drawing-room tables of rich people. Fifteen of the most common British butterflies, nature-printed on the upper and under sides, form thirty illustrations, which are mounted on card tablets, with a coloured border, a space on every card being cut out for each side of the butterfly. Mr. Merrin has, he says, improved the art of nature-printing as applied to butterflies and moths. This art transfers permanently to paper the colours of the insects themselves, preserving their most delicate markings, shades and hues with a reality not to be matched by the most carefully and skilfully finished picture. Great manipulative labour being required to obtain the impressions, and only a limited number of them being obtainable, the price of the work is necessarily high. The quotations from the poets are intended to remind the fireside reader of the beauties of the country. The feelers are painted by hand, the

flies have no feet, most of them have nothing like eyes, and all their bodies are crushed flat; and these defects diminish considerably the admiration excited by the brilliant reality of the impressions of the wings. The letter-press comprises, besides quotations from the Poets, not "a descriptive account of the butterflies of this country," but brief descriptions of the insects as grubs and flies, with mention of the plants on which the caterpillars feed, and accounts of the changes and notices of the localities of sixty very common species of scale-wings. The ladies whose tastes lead them to take delight in preparing beautiful skeletons of the leaves and seed-vessels of plants, will be charmed with these impressions of the many-coloured, the fantastically streaked, the curiously spotted, and metallicallously lustrous wings of butterflies.

*Missions, Apostolic and Modern: an Exposition of the Narrative of St. Paul's First Missionary Journey, in Relation to the Protestant Missions of the Present Century.* By F. W. Briggs. (Hamilton, Adams & Co.)—This book is essentially a sermonizing exposition of the thirteenth and fourteenth chapters of the Acts of the Apostles. The author supposes that the portion of the sacred history embraced in those chapters is an impressive exhibition of missionary principles, and views them in connexion with modern missions to the heathen. Though the Preface states that the chapters are not sermons, and that their structure is not "sermonic," they are undoubtedly akin to the expository sermons preached from various Nonconformist pulpits. The author has thrown no new light on the chapters he expounds; nor does he show a grasp of thought and breadth of view sufficient to attract a thoughtful reader. His ideas are few in proportion to the words employed, and somewhat commonplace. He brings modern notions to the old history given in the Acts. The text as he goes over it is overlaid with assumptions and conjectures. Sometimes a single word is viewed as involving a great deal of meaning which never entered into the historian's mind, as *ἐξάρη* (Acts xi. 23) and *συναθροῖσθαι* (Acts xi. 26). It is easy to see that the writer is a sermonizer, not an expositor proper; and that his attempt to bring our missionary operations into close relation to the proceedings belonging to Paul's first missionary journey is far-fetched. His range of vision is narrow, and his belief seems to be of the same order. One might infer from much of the volume that he is a sort of Jewish Christian, because he looks at events and circumstances in the spirit of the Old Testament rather than the New, in an Oriental rather than an Occidental aspect. The volume has a number of notes under the text and at the end which ought to have been withheld, because they are useless or trifling. The criticism displayed in them is of a minor order, very like at times to that of Adam Clarke. Thus the writer thinks it needful to tell his readers that *ἀεροσυγῆ* is derived from *ἀἶρος*, public, and *ἔργον*, a work, and that *ἀναζητῆσαι* is literally to seek up. One cannot but think, while he reads, of Neander's 'Planting and Training of the Christian Church,' with which these wordy platitudes contrast unfavourably. The subject and plan are ill chosen. Let modern missions be considered by themselves, and the history contained in the Acts of the Apostles by itself. Let the expositor throw himself back into the times described by Luke, and into contact with the prominent Christian actors in them.

*The Talisman: a Drama. A Tale of the Eleventh Century.* By the Authoress of 'St. Bernardine.' (Lewis.)—What experienced Christmas play-goer does not recollect with a throb of pleasure the deliciously stately rhymed introductions to the Pantomimes which were produced in the days before Burlesque had set his cloven foot in The Gloomy Halls of Gigantic Grandeur—before Sarcasm, with her sneering allusions to the politics of the day, had begun to trouble The Translucent Lake of the Fairies in the Isles of Golden Bliss? The Authoress of 'St. Bernardine' has formed herself after the fashion of those resplendent dramatists whose verse added so much effect to the scenic sorceries of Stanfield and Roberts. Her drama opens in Arcadia, thus:—



*A hilly pathway. Time, late evening. FREEDMAN, on horseback.*

FREEDMAN. The hour grows late; I must advance with speed.

In wondering fear lest Ella wait for me, Deeming, it may be, dire mischance hath sped. I hear a steed—a traveller comes this way.

Ha! here he is—*[Enter ERNEST.]*

ERNEST. Good evening to you, sir.

FREEDMAN. Good evening to you, sir, and pleasant travelling.

ERNEST. I speed along, lest nightfall should o'erake me, To find a lodging; pray, can you direct me?

Freedman is a Lord, who has a Lady Ella for his daughter. Lady Ella is the heroine. Lord Heinhoff is the evil genius of this eleventh-century play, and proprietor of a cousin, a friend, and a page,—also of Ursula, an aged retainer. The time being the time of the Crusades, it stands to reason that Lord Freedman (otherwise, oppressed Valour) should be taken captive by the Sultan; and it becomes a consequent necessity that Ella should undertake the adventure of setting her parent free, announcing her purpose as follows:—

*[Ella goes to her cabinet, unlocks it, and takes thence the Talisman.]*

ELLA. Behold, good Father, this thrice-brilliant gem, The Sultan gave to Ernest; this would be An all-sufficient pledge to set him free.

FATHER CLEMENT. How shall we send it?

ELLA. I myself will tread Through foreign land, and to the court be led

Of the great Sultan: there, upon my knee, Demand that he will make my father free.

Reside, this Talisman I'll bear in hand, 'Till I give safe conduct through the Holy Land—

Give Ernest life,—for on it graved hath been, The Sultan's mark that I myself have seen.

FATHER CLEMENT. Dear child, the way is long, the pathway dear.

ELLA. *[Taking the hand of Father Clement.]*

Thou from my early youth hast taught me, Father, To trust in Him who stills both waves and winds,

And whose kind providence doth watch o'er all, In lonely desert, as in castle wall.

His aid he giveth unto righteous end, And if no lonely pilgrim e'er may wend

For holy service, whom he marketh not, I, Father Clement, shall not be forgot;

I know the way is long, the pathway dear, Yet from salvation's well-spring, pure and clear,

A fountain, doubt not, will arise for me, Though dark the gloom, though dark the waste may be!

FATHER CLEMENT. Then, daughter Ella, I with thee will go.

ELLA. No, Father Clement, it must not be so.

FATHER CLEMENT. I could the toil endure for your dear sake:

Yet Ella dear—why not an escort take?

Surely there is an echo of the classical, stately march from 'Mother Goose' in the tune of this heroic minstrelsy. We should have been proud to show the heroine in the Ogre's clutches, as prisoner in Heinhoff's dungeon,

Where never penetrates the light of day, And scarce in which reverberations stray;

but pride (and pantomime) must have their limits; and the above dribble of bombast will direct those who love the commodity to such a fountain-head thereof as is contained in this precious and superbly bound book—'The Talisman.'

Of miscellaneous publications we have to record

—*Friendly Societies' Accounts: a Practical Exemplification of the "Instructions in Book-keeping for Friendly Societies," issued by the Registrar, with Directions for Checking, &c., by G. C. Oke (Layton),*

—*Compensation to Landowners: being a Practical Digest of the Law of Compensation, by G. V. Yool (Maxwell),*

—*The Legislation of 1863: a short Summary of the Public Statutes passed in that year, by T. R. Bennett (Church Press Company),*

—*Suggestions Relative to the Improvement of Court of Session Procedure, derived from the Practice of the Courts of Common Law and Chancery in England, with Note on the Execution of Decds, by John Boyd Kinnear (Edinburgh, Bell & Bradfute),*

—*Functional Diseases of Women, by Dr. John Chapman (Tribner & Co.),*

—*Sketch of the Life and Labours of Robert Gray Mason, Temperance Advocate, by W. Logan (Tweedie),*

—*Address respecting the Scottish Temperance League, and Reply to the Directors' Pamphlet, by W. Logan (Glasgow, Love),*

—*England's Danger. The Admiralty Policy of Naval Construction, by James Chalmers (Spon),*

—*The Foreign Enlistment Acts of England and America. "The Alexandra" and the Rams, by Vigilans (Saunders, Otley & Co.),*

—*Germany versus Denmark: being a short Account of the Schleswig Question, by a Liverpool Merchant (Liverpool, Daily*

*Post),—London University Calendar, 1864 (Taylor & Francis),—The Ghost, by Mr. Direks (Spon),—La Terre et les Mers; ou, Description Physique du Globe, par Louis Figuier (Hachette),—and Records of 1863, by E. West (West).*

#### LIST OF NEW BOOKS.

Ahn's Course, Ihne's Latin Grammar, 12mo. 3/6 cl.  
All the Year Round, Vol. 10, royal 8vo. 5/6 cl.  
Bain's Town of the Cuscuta, 2 vols. post 8vo. 21/6 cl.  
Beeton's Dict. of Universal Information, Vol. 3, 6/6 complete, 15/6 cl.  
Book of Job, by Bernard, edited by Chance, Vol. 1, royal 8vo. 18/6 cl.  
Bradshaw's Shareholder's Manual, 1864, 12mo. 10/6 cl.  
Buckle's Civilization in England, Vol. 2, 2nd edit. 8vo. 16/6 cl.  
Carlyle and Hayne's Church Psalmody, sq. 16mo. 2/6 cl.  
Cassell's Book of Bible Stories, Old Testament, 3/6 plain; 7/6 cl.  
Chavasse's Advice to a Mother, 7th edit. 6/6 cl.  
Christian Work throughout the World, 1863, roy. 8vo. 6/6 cl.  
Colenso (Dr.), Report of the Trial at Cape Town, 12mo. 2/6 cl.  
Contansau's Key to Exercises in French Grammar, 12mo. 3/6 cl.  
Cotton's Phthisis and the Stethoscope, 3rd edit. 6/6 cl.  
Counsel and Comfort, by A. K. H. B., sm. 8vo. 8/6 cl. gt.  
Erasus's Colloquies of the Ancient Britons, 8vo. 8/6 cl.  
Foreign-Office List, January, 1864, 8vo. 5/6 cl. limp.  
Goulburn's Office of Holy Communion, 2nd edit. 6/6 cl.  
Grave's Clinical Lectures, ed. by Nelson, 2nd edit. 8vo. 16/6 cl.  
Greenwood's Curiosities of Savage Life, 2nd series, illust. 8vo. 7/6 cl.  
Heppe's Arithmetic for Use of Schools, 12mo. 3/6 cl.  
Janet's John Angell, W. W. & A. (Antiquographical), 7/6 cl.  
Kelly's Lucy Clarke and the Two Neighbours, 18mo. 1/6 cl.  
Le Fanu's Wylder's Hand, 3 vols. post 8vo. 31/6 cl.  
Leishman's Essay on the Mechanism of Parturition, 8vo. 5/6 cl.  
Library of Old Authors, Loveland's Poems, ed. by Hazlitt, 5/6 cl.  
Lanet's Trial, a Tale, by author of 'Twice Lost,' 2 vols. 12/6 cl.  
Michaels's New System of Stenography, 12mo. 3/6 cl.  
Miller's System of Surgery, 8vo. 30/6 cl.  
Murray's Handbook to Western Cathedrals, illust. 8vo. 16/6 cl.  
Phillimore's Private Law among the Romans, 8vo. 16/6 cl.  
Positiv Men of Essence, ed. by Lovell Reece (Photo.), V. 1, 2/6 cl.  
Prescott (Wm. Hickling), Life of, by Picknor, illust. 4to. 36/6 cl.  
Raised to the Woolack, by Langton Lockhart, 3rd edit. 3/6 cl.  
Raleigh's Quiet Rest, 12mo. 2/6 cl.  
Ramsey's Manual of Roman Antiquities, 8th edit. 8vo. 8/6 cl.  
Richardson's Tables for Timber Merchants, 12mo. 2/6 cl.  
Roman's Sermons, St. Mary's, Reading, 2nd series, 6/6 cl.  
Ruddock's Homoeopathic Vide-Mercur, royal 18mo. 6/6 cl.  
Sargent's Peculiar, a Tale of Great Transition, ed. Howitt, 3v. 31/6 cl.  
Shakespeare Vocal Album, 4to. 21/6 cl.  
Smith's Plan for Abolition of Test in Oxford University, cr. 8vo. 2/6 cl.  
Smythe's Ten Months in Fiji Islands, illust. 8vo. 15/6 cl.  
Something About Jesus, 18mo. 1/6 cl.  
Tribner's Year-Book of Facts, 8vo. 5/6 cl.  
Vance's Authorized Version of Old Testament Scriptures, 8vo. 16/6 cl.  
Vladimir & Catherine, or Kiev in 1861, by a Resident in Russia, 10/6 cl.  
Westcott's Bible in the Church, 6/6 cl.  
Wharton's Law Lexicon, 3rd edit. royal 8vo. 40/6 cl.  
Winchester Diocesan Calendar, 1864, 12mo. 1/6 cl.

#### ESSAYS AND REVIEWS.

LIBERTY of thought and speech has gained one more triumph: and it will be long before inferential heresy will again be made a ground of prosecution. Williams and Wilson are sent—literally—about their business, from which Dr. Lushington's decision threatened to suspend them for a year. The judgment of the Privy Council was approved *in toto* by the Bishop of London, and in greater part by the two Archbishops. We must remind our readers that the judgment is not an approval of the alleged heresies, but a declaration that the appellants could not, in the strictness of interpretation with which penal statutes are construed, be held to have contravened the literal text of the Thirty-nine Articles. The case of Dr. Colenso now subsides into a matter for quiet reading as it goes on: for even Dr. Lushington could not, after his own grounds of decision as stated by himself, do anything but send the Bishop of Natal about his business.

We may now briefly review our position. There are two great cases, decided by the highest authority,—the Gorham case, and the Williams-Wilson case. Mr. Gorham was taken off the bed of Procrustes on which his bishop had placed him, on the express ground that though his opinions were, verbally speaking, against the most literal teaching of the Articles and Liturgy, one or other, or both, yet such variety of opinion had been held on the subject of regeneration by divines of the best fame that the point must be held to admit a considerable latitude of interpretation. Messrs. Williams and Wilson, in terms even more express, are discharged because they have not offended against literal interpretation. Not a shadow of doubt did Lord Westbury throw upon the soundness of the Gorham decision. And as the two judgments do not in any degree contradict each other, it must be held henceforward that a clergyman is safe as long as he does not contradict a proposition laid down in the Articles, in express logical terms of negation; and, further, that, even if he should so contradict, he has licence, provided that the history of the Establishment shows that licence has been taken by the first names in theology.

The two decisions, it must be admitted, seem to rest on two different modes of avowal. The

Williams-Wilson case seems to imply, Woe to you if you contradict the grammatical sense in any way; short of that, you are safe from penal consequences. The Gorham case says, Take care how you put yourself in opposition to the grammatical sense, unless you have such strong backing that the Court will feel obliged to surrender a very strict grammatical reading. According to the Gorham decision, you may question the denunciations of the Athanasian Creed, by reason of the great disgust which celebrated divines have expressed about them. According to the Williams-Wilson decision, you must, by implication, be held in danger of penalties if you deny what is so expressly, clearly, and grammatically conveyed.

All this is as it should be, and must be, under such a system as ours, which attempts to hold its own against advancing light and knowledge. Tie your clergyman up by a subscription in which one form of words is to embody the opinion of century after century, and you will find it legally impossible, as penal statutes are read, to catch him when he is within the pale of the words; and practically impossible to prevent him from wandering when he has the power of recorded opinion in his favour, proceeding from those who are now held to be the wise and good of past time.

The Queen's recent announcement is very significant of a strong sense of the dead lock which the machine has come to, existing in the minds of the higher clergy. A Royal Commission is to present Parliament with the means of revising, should it so choose, the subscription. We must suspect that knowledge of what was coming from the Privy Council has produced this result. It may be feared that the feeling is, We cannot catch winged souls, we must line some new twigs. If so, we can only say that those who have formed such an intention know little about their age. An alteration of the terms of subscription is certain, and with no very long delay. But it must proceed upon the principle of allowing all that has been gained, in a manner which may make the consciences of the subscribers quite easy. Its guiding rule must be, that not a man who has escaped under the old system should by possibility have been impeached under the new. How much more, is a question for discussion, and a curious discussion it will be. As we have often said before, we want, and we now think we are to get, sure and certain hope—which means assurance, in spite of the Archbishop of York—that when we open a book written by a clergyman, we may read the free thought of a free man, and not turn away from the quibblings of a muzzled slave.

#### ESCAPE FROM FIRE.

ARE our public buildings safe? The dramatic aspect of the event of Santiago puts the idea of a theatre foremost in our minds; and we are not surprised that the Lord Chamberlain has taken the question up. The muslin, the paper, the tinsel, the stage scenery, the artificial flowers, the scents, the opera company—less strange abroad than here, of course,—the gigantic image of Mary, the crush at the doors, the evening dresses of the women, and the confused mob outside, are theatrical, in the modern sense of the word, in the rankest fashion. There is a hideous familiarity in the history which, crowned as it is by what we learn of that great crescent of fire above the altar, irresistibly recalls a grand opera scene. Externally, the scene lacks little to liken it to ceremonious worship of Astarte.

It hardly needs these resemblances, however, to call attention to the fact that we are not prepared for a similar catastrophe, should it take place at one of our own theatrical performances. Every city ought to take this event to heart, and not merely to cry out against the credulity of the victims or the fanaticism of the priests. What precautions have we taken against the occurrence of such an accident as this in any crowded opera-house or play-house in London? What are the means we possess of checking panic, of confining the area of a conflagration, of extricating a numerous and terror-stricken audience from a theatre or concert-room when on fire, or when, from any other cause, it becomes a place of danger? These are the ques-



tions which Lord Sydney has put to the managers. The answer is not very re-assuring. Most of our theatres and other places intended for the reception of closely-packed masses of persons are provided with large tanks and stores of water, but in the event of a sudden danger these are rarely at command, and are, in their very nature, efficient only against one—the least important—effect of fire, i.e. the destruction of the building itself which may be attacked.

It is a poor consolation to say that we have so many thousand gallons of water on the roofs of theatres, and the alternative of drowning, in place of burning, thereby offered to an audience is a miserable one. The real danger arises less from the burning than the effect of panic on the assemblages that nightly gather in our places of amusement. How many of these structures are provided with means of egress for their audiences that are at all comparable with those secured by the great architects of ancient Rome in building amphitheatres and the like? The Flavian amphitheatre had no fewer than sixty-four gates by which its 87,000 visitors found egress. History tells us that even these were not always effectual to prevent the destruction of life; but we have been content to sleep, so to say, securely upon the question, as if it concerned us not. Conceive fire, or another cause, provoking a panic in Exeter Hall, or at the Olympic Theatre, with their narrow and tortuous passages,—at the new Strand Theatre, with its precipitous staircase,—or, not to multiply names, at several of those vast theatres in the east of London, which are often crammed to suffocation. Is not every such building in this metropolis a perfect puzzle to the stranger seeking ingress and when at leisure? What, then, would it become in the hurricane of a panic to thousands striving to get out? How many theatres have narrow passages, steep flights of stairs, doorways only wide enough to allow a few persons to pass at a time, avenues meeting at a right angle—one of the surest causes of a dead-lock.

The great danger is in panic, and panic, in such cases, arises from the suddenly impressed consciousness of every individual in an audience that the means of egress from a place of assemblage are of the most insufficient kind. So supine are we about this matter that it may not be needless to recapitulate a few of the important fires in theatres. Some of these took place while audiences were present; and any and all of them might have done so, and with fearful effect: Amsterdam Theatre, 1772; Argyle Rooms, London, 1830; Astley's Amphitheatre, 1794, 1803, 1841; Surrey Theatre, 1805; Covent Garden, 1803, 1856; Drury Lane, 1672, 1809; Adelphi (Edinburgh), 1853; Lyceum (London), 1830; Falmouth, 1792; Glasgow, 1780, 1829, 1845; Manchester, 1789; New York, Park Theatre, 1848; Olympic (London), 1849; Opera House, Haymarket, 1788; Pavilion, 1856; Quebec, 1846; Saragossa (600 lives lost), 1778.

Lord Sydney's regulations for the better protection of life in theatres are these:—"1. All fixed and ordinary gas-burners to be furnished with efficient guards. Moveable and occasional lights to be, when possible, protected in the same manner, or put under charge of persons responsible for lighting, watching, and extinguishing them. 3. The floats to be protected by a wire guard. The first ground-line to be always without gas, and unconnected with gas, whether at the wings or elsewhere. Sufficient space to be left between each ground-line, so as to lessen risk from accident to all persons standing or moving among such lines. 4. The rows or lines of gas-burners at wings to commence four feet at least from the level of the stage. 5. Wet blankets or rugs, with buckets or water-pots, to be always kept in the wings; and attention to be directed to them by placards legibly printed or painted, and fixed immediately above them. As in rule 1, some person to be responsible for keeping the blankets, buckets, &c. ready for immediate use. 6. These regulations to be always posted in some conspicuous place, so that all persons belonging to the theatre may be acquainted with their contents; every breach or neglect of them, or any act of carelessness as regards fire,

to be punished by fines or dismissal by the managers."—These regulations are good enough so far as they go. Let us ask if it is not possible to place the lights, the prime causes of all the mischief, above the heads of the performers, so as not only to be out of reach, but to produce a natural effect of illumination, in place of the wholly unnatural one now in vogue. The latter reverses the natural order of light and shade, and, consequently, produces an entirely false effect, inasmuch as nature, having intended the eyes of man to be seen beneath his brows, shaded softly, not hidden by lids and lashes, has—it would seem with art not credible to theatrical folks—disposed all the forms of his countenance to be seen under an aspect quite other than that which theatrical folks assume when before their audiences. This strange arrangement often makes a handsome face very ill-favoured. Nature, being by no means a bad judge of how best to display her own performances—the traditions of the footlights notwithstanding,—is apt to make a face so falsely illuminated look very like a hideous mask through which a pair of eyes make play. To the modern system of lighting scenery from beneath is due that grisly effect which is so painful to the eyes of artists, and to all who have not become accustomed to it. We believe that the old system of lighting was to have the lamps placed slightly above the level of the performers' heads, and we are quite sure such a position for them would be useful in ventilating theatres.

Still, this question is only of secondary interest. Public safety in case of sudden fire is the first. When we build new theatres we must guard against peril by taking counsel of science and experience. But can nothing be done now? We think there may be. Some danger of fire is, perhaps, incident to a theatre and a concert hall. But there is one remedy for the evil, which is simple, and, so far as it goes, effective. Let the doors of all theatres and places of public resort be made to open outwards, instead of inwards. This reform could be carried into effect at once. The mere effort of a crowd to escape would then open the doors if they were closed, and keep them open if they were so.

#### THE DANTE FESTIVAL.

Newington Butts, Surrey, Feb. 8, 1864.

It is now more than five years since the first proposal was made in the *Athenæum* (see No. 1626, Dec. 25, 1858), to hold in May, 1865, a grand Festival, at Florence, in honour of Dante Alighieri, that being the sixth centenary of his birth.

Our Florentine friends took the hint, and soon a programme of very remarkable things to be done on the occasion was put forth. It was resolved that the festivities to be held should take the form of a national institution, to be repeated every five years,—a sort of intellectual and artistic Olympic games, in which all Italy, and Europe and America also, were to be invited to take part. Florence itself was also to undergo great preparatory changes. The Piazza della Signoria was to be transformed into a national Pantheon; a noble street with magnificent mansions was to be made from near the Church of Santa Felicità up the slope of the hill to the site of the fortress of the Belvedere, and a colossal statue of the Poet was to crown its summit. A national edition of the works of Dante, adapted to the circumstances of the time, was also to appear, in six volumes, with the seventh set apart for the names and titles of subscribers. These grand schemes were destined to come to nothing, and failed: though it is to be regretted that the promised edition of the Poet's works, for which many subscribers' names in this country were received, and at the head of them the noble Premier, was not proceeded with. Its projectors, however, state that it is only delayed until Rome shall become the metropolis of Italy, which they still look forward to, with encouraging faith.

Now that the time for holding the Festival is drawing near, the Florentines have again taken the initiative; and Guido Corsini, secretary to the Municipal Commission for the Centenary, has commenced operations by proposing the publication of a journal to be entitled 'Giornale del Centenario di Dante Alighieri.' It is to be published on the 10th

and 20th of each month, from the present to that of June, 1865, and is to be devoted entirely to matters relating to the coming Festival and to the Poet. It will consist of an *official* part, in which the deliberations of the Italian municipalities and the proceedings of all associations connected with the arrangements for the Festival will be recorded; and of a *non-official* part, which will contain matters relating to the Poet, and papers bearing on the occasion. The terms of association for the year will be about a guinea; and the office of the administration is in the Piazza della Signoria, No. 3, 2nd piano. All communications must be addressed, post free, to the Director, Guido Corsini. The manifesto, which is somewhat florid in style, runs thus: "The Municipality of Florence having decreed the celebration in May, 1865, of the (sixth) Centenary of the birth of Dante Alighieri, it becomes a sacred duty for all Italians to join in it who, already associated in heart with this necessary re-vindication of the past, feel more disposed than ever to commemorate the occasion in the most splendid manner. Already several of the most conspicuous cities of the Peninsula have announced various intentions, by festivities, publications, and other means, of doing honour to the memory of the supreme educator of their common country; and it appears that no time should be lost in establishing a centre of correspondence, in which not only Italian citizens may join, but also all enlightened persons both in the Old and New Worlds who honour and venerate the Father of Italian Poetry, and which should, at the same time, impart a continual stimulus to this worthy undertaking, and be regarded as the special organ of public opinion. For in this Centenary Italy will not only celebrate the birth of her greatest poet, but her own resurrection also, as conceived, proclaimed, and promoted by him."

H. C. BARLOW, M.D.

#### TURKISH LITERATURE AND MEN OF LETTERS.

Pera, Jan. 1864.

MY dear —,—There are people enough here who are supposed to be well acquainted with Turkey, who will tell you that nothing changes, that nothing has changed, while in every direction there are evidences visible enough of changes greater, perhaps, than in any other country of Europe. If your authorities on Turkey do not recognize what takes place under their eyes, it is hardly to be expected that they should observe that of which for the most part they are truly ignorant, the literature of the nation.

The main fact known in Europe, with regard to Turkish literature, is one, I think, first recorded in the pages of the *Athenæum*, that a new school of literary men has arisen in Constantinople, whose object is to simplify and purify the language, by limiting the use of Persian and Arabic phrases and words. This movement was begun by Fuad Pasha and some of his contemporaries, at a time when he was engaged with Ahmed Vefdi Effendi, the historian, on the '*Kavayidi Osmaniye*,' the new Turkish grammar, the principles of which Mr. Redhouse has made known to Europe in his '*Grammaire Ottomane*,' and on the treatment of which he has brought to bear great philological ability.

The Turkish compositions of the last century emanating from the Imperial Divan and its members, often called High Turkish, were so full of Persian dragged in bodily, that they might almost be read at Teheran. In style and in matter they were beyond the comprehension of the masses, and it need scarcely be said that this was considered a great merit. I have seen some fine things in this style, that none but the author could comprehend. Indeed, the resources of the art are not meant for the multitude. Its choicest treasures are reserved for the Padishah; it is lavishly bestowed upon the Grand Vizier, and is gradually distributed in smaller quantities among the ranks of Pashas, so that by the time it gets down among the lower classes of *effendis*, there is very little of the original nonsense left, and the lowest class may almost understand what is meant for them.

This foreign and hyperbolic style was highly injurious to the nation, because it effected a sepa-

ration between the cultivated classes and the masses, who were deprived of participation in the intellectual resources of their language, while it was antagonistic to the Ottoman character. In Turkey, literature is from the nature of things the vehicle of the Court and the Government. Perhaps a greater reform than all others is that of the Imperial Hatti, which have of late appeared in such a guise that the people themselves are made to participate in the political literature of the day. I have heard the Grand Vizier, Fuad Pasha, while transacting official business, speak Turkish plain enough for a peasant to understand.

The Hatti Humayoun, the Imperial speech that you read in French or English, is a very different thing from the real Turkish document, of which it is an official dressed-up Frankish version, got up in the Foreign Office for the edification of Europe. The measure to be promulgated having been duly considered, it is put into language by a leading literary man, and then has to undergo the ordeal of criticism, and final composition by the chief literary men of the empire. At length it is publicly delivered by the Sultan himself, who, from his throne, reads it in a low voice to the Grand Vizier standing by his side, and the Vizier, afterwards receiving the copy, reads it aloud to the assembled dignitaries of the empire. The Sultan turns his eye successively to each gradation of functionaries, that being his Imperial salutation, and each bows low to the Imperial presence.

Messengers carry forth the hallowed document to every province. A thousand miles of travel day and night on horseback brings the Tartar to some distant capital, where the missive is delivered. An early day is fixed, representatives of all the communities are assembled in the court-yard of the palace: the chief imam, with his green turban, the Jewish chief rabbi, the mitted Armenian, Greek, and Latin bishops, the new civil head of the small Protestant community, the masters and wardens of the trade corporations. The Wali descends the stairs to the raised step for mounting horses, behind him on the stairs are ranged all the provincial functionaries and employees; by his side stands one of his officers with the silken bag. Its seals are broken, the Hatt is taken out, opened and presented to the Wali, who, recognizing the Imperial signature, places it to his forehead, in token of obedience to its contents, and then delivers it to the Defterdar, or some chief khatib, learned in the writing and style of the Divan. The reading proceeds in a sonorous voice, with a measured delivery. Great is the admiration of the khatibs at the delicacy and fineness with which the periods are balanced, but the comprehension of the people is not always correspondent; though the Hatti which I have heard promulgated of late are so plain in their terms that any man of ordinary intelligence can thoroughly understand them. Sometimes the Governor-General makes a short speech explanatory of the measure, and inculcating a willing co-operation in carrying out its details. Then stands forward some venerable imam; first he prays for the Sultan, then for the ministers, then for the Wali and officers of the province, then for the people of all classes, religions, and denominations, subjects of the Sultan, and a loud and general "amen" greets each clause. Away go the crowd to consider the Hatt, and hear it expounded in every coffee-house by those more or less learned.

The literature of the Ottomans is essentially political, and is not specially a book literature. Hence, those who know very little about it, tell you the Turkish language is not a cultivated language, and yet, as Prof. Max Müller so eloquently bears testimony, it is one of the most highly cultivated languages in the world. The great authorities of Pera and Smyrna, even dragomans, tell you there is no Turkish language, but that it is Arabic and Persian, mixed with Tartar; and books there are none, except the Koran and its commentaries.

Ask at Stamboul any man high or low, literary or non-literary, who is the first Turkish author of the day, and though he may tell you he himself is an author and a poet, the answer will infallibly

be that Aali Pasha, the Minister of Foreign Affairs, and former Grand Vizier, is the great author of the day; yet Aali Pasha has never written or printed a book, and so you will find, with regard to those who rank nearest him, that they have printed little or nothing. This is one chief base of the power of Aali Pasha, and of the deep respect paid to him, that he is the best Turkish writer of the day, and the reverence paid to such learning is great. In the eyes of the Turks, literature and bookmaking are very different things.

A group of writers who have not written books, and do not mean to write them, appears rather inconsistent with our Western notions of literary history, and yet it is one not so remote from our own state in the early epoch of our literary progress. In Turkey you are continually in contact with the institutions of all epochs. It was but two years ago that Sultan Abdul Medjid was attended by guards who wore the high plumes of the Varangian or English Guards of the Byzantine Emperors of a thousand years ago. The agricultural implements are those of four thousand years ago; the tax-gathering institutions of three thousand years linger in some of the provinces, while the railway whistle is to be heard in some, and the behests of the Padishah are flashed to Bagdad along hundreds of miles of wire.

The strange sights of Turkey never end. Stamboul is utterly different from our pre-conceived notions. The brutal, ignorant Turks, for instance, present a more striking example of a government of literary men than does China or Prussia. One day, accompanying the ministers on board the government steamboat, which brings the functionaries from their Yalis on the Bosphorus to the Sublime Porte, I noticed that the boat was full of writers. The group of grand personages in the centre consisted of Fuad Pasha, Grand Vizier, author of a grammar, Aali Pasha, author of nothing, Kiamil Pasha, late Grand Vizier, who was then translating 'Telemachus' from the French. These are three of the most esteemed for style. A fourth was Sofvet Effendi, one of the commissioners for the new historical work. Among the others I can recollect Ahmed Jevdet Effendi, the chief historian, Edhem Pasha, Munif Effendi, Hairullah Effendi, the historian, Kemal Effendi, Zya Bey, a leading poet, Aghiah Effendi, Mehemed Sheriff Effendi, Kadri Bey, Dervish Pasha, and many others, poets and authors. The editors of the leading newspapers and magazines and their contributors were there.

As might be expected, literary matters are not unfrequently the subject of consideration. On the morning when you saw Fuad Pasha, you will recollect that it had been determined in the boat, which may be called the Steam Courier of the Muses, that a general history of the Ottoman Empire should be published at the State expense, in parts or numbers, for which purpose not only all the native materials should be employed, but the foreign materials existing in the books and libraries of Europe. As general commissioners and correctors of the style, were appointed Aali, Kiamil and Sofvet Pashas already named, and, as editors, Munif Effendi, Kadri Bey, Emin Effendi, a German in the Turkish service, and Ohannes Effendi Chamich, an Armenian. It was not from dearth of Ottomans that the latter were appointed, for others will be added, but from the spirit of liberality which the Turks generally display.

So far as a pretty long list goes, every Turkish literary man is in government employment, except such as are superannuated and two or three who are in exile. Of the four Imperial Commissioners now proceeding through the empire, with absolute power to dismiss and imprison governors and functionaries, to redress abuses, and carry reform into effect, three are eminent literary men, Ahmed Vefik Effendi, Ahmed Jevdet Effendi, and Subhi Bey: When a Turkish man of letters or one connected with a newspaper is introduced to you, if he is not "your Highness" the safest way will be to address him as "your Excellency," because if he is not so already, he is on the high road for it.

The Turks boast that though theirs is an imperial government, the road to the highest honours

is open to the lowest aspirant, and no one who knows Turkey can deny this, for among highly distinguished men of this day are those who have risen from the position of the private soldier and the slave, and by their talents and education have earned rank and fame. The road of poetry is certainly one royal road, and it accounts for the advancement of many, who, in the eyes of Europeans, owe their progress simply to court intrigue or to viler means. The Sultan has surrounded himself with young men of ability; his *aides-de-camp* all speak French or English, as do some of his chamberlains. The discrimination of the Sultan is naturally sometimes at fault; though he remedies some of his mistakes occasionally by putting the candidates for favour back after their promotion. There can be no doubt he has a sincere desire to reward merit.

Zya Bey is one of those whose various fortunes have puzzled the ingenious of Pera and Galata. Chosen as a chamberlain to the Sultan, he was sent off as Governor-General of Cyprus as Zya Pasha; he was again brought back as Grand Chancellor as Zya Bey, then despatched to Roumelia as Imperial Commissioner, recalled and placed in the Department of Laws and Public Works in the Great Council of the Tanzimat, and now lately appointed Chaoosh Bashi of the Sultan.

Zya Bey is one of the most promising poets of the day in the new style, and the most distinguished in the art of panegyric. The Sultan and every man of eminence in the empire feels it a bounden duty to encourage poetry and poets. Nearly every minister is a poet in Turkish or Persian. The Grand Vizier, Fuad Pasha, is one. He is the son, too, of the famous Izzet Mollah, the poetical panegyrist and monitor of Sultan Mahmoud, alternately in glory and in exile, and he is nephew of one hardly less famous, Leilah Khatun, whose works, some of them translated into French, give a good idea of the amatory poems of Turkish ladies; and in her case it may be noted she remained unmarried to her death.

If poetical panegyric moves the Turks, so does poetical satire. The fate of Izzet Mollah has been mentioned, which deprived his son of political promotion, and obliged him to begin life as a physician till the sun shone again. Kiazem Bey, a young poet, is now in exile in Cyprus. All therefore is not honey in the literary career here. If a contributor to the press may find himself Grand Vizier, with the Viceroy of Egypt and the Sultan's sons-in-law walking off to him, so too may a literary slip consign him to Botany Bay or some equivalent banishment.

This condition of literature accounts for the small amount of publications. "Copies of verses" circulate from hand to hand in comparatively narrow circles, and it is years before they are collected and printed, if ever, and reach the public. There is, perhaps, no printed work of a living poet in a city where poets swarm. The immortality accorded to poets here is to have their effusions recorded in letters of gold on slabs of marble for the public gaze of future generations. Over the front of every public monument, even a small fountain, you observed these inscriptions well displayed, sometimes consisting of a score of verses of four or six lines.

When a public monument is to be inaugurated, some great wit is summoned, who can do justice to what in Turkish eyes gives not the least interest to the building. On the mosques are repeated the usual Arabic formulas and texts, but it is over the gateway that the rhyming Turkish makes its home-felt appeal. So on minor occasions are choice authors sought for, and with the author follows in his wake as great a man in his own conceit, the expert at hand-writings, whose name too may become famous, and whose works will be the admiration of every schoolmaster in Stamboul and the empire at large.

Leaving out the unprinted literature, it may be conceived that but little remains. The political literature forms a great element not altogether lost. Imperial letters and answers to foreign powers, in which Turkish diplomacy shows no mean proficiency, live beyond their day, and are preserved in the histories, as models for future



great men. Of the poetry the fate has been described. Extempore farce largely contributes to the love of fun in a Turkish multitude. H. C.

#### OUR WEEKLY GOSSIP.

WE understand that Her Majesty's Commissioners for the Exhibition of 1851 have decided on completing at once the interior of the Upper Arcades in the Horticultural Gardens. We believe they contemplate glazing the arcades, so as to make a larger space available for the fruit and flower shows than is at present attainable in the Conservatory. This will be a great advantage to the Horticultural Gardens.

Prof. Donaldson, President of the Institute of British Architects, Mr. Owen Jones and Mr. Arthur Ashpitel, Vice-Presidents, have petitioned Parliament to appoint a Committee, or recommend to the Crown to appoint a Commission, to inquire into the whole question of thoroughfares in the metropolis, and to draw up a comprehensive plan for efficient and ample lines of street communication. These eminent architects pray that the consideration of all the schemes proposed by railway companies and other parties be deferred until such a plan of street communication shall have been settled by authority. They also suggest the expediency of doing away with all private bars or gates in the streets or ways, as contrary to public convenience and inconsistent with the just rights and privileges of the inhabitants generally of a town; and further, to consider the desirableness of buying up all bridges, roads, and ways now held by companies or individuals, and throwing them open for public use. In fact, Prof. Donaldson would make the streets of London just as free as those of Paris.

The Anniversary Meeting of the Geological Society will be held at Somerset House, on Friday next, February 19, at 1 o'clock. The Annual Dinner will take place the same evening at Willis's Rooms.

Dublin is preparing to hold a second Exhibition next year; the first, thanks to Mr. Dargan and his fellow-labourers, having been a great success. The present proposal is, to hold a double show of the products of human skill; on one side works of pure Art, on the other works of Industry. Certain members of the Royal Dublin Society and of the Royal Hibernian Academy take the lead in a matter which has obtained the approval and support of Lord Carlisle. The promoters have an arduous, but also a noble, task before them. Every Irish man and woman has an interest in the management of Irish industry, the grazier of Tipperary not less than the spinner of Belfast. The expenses, we are glad to hear, have been fully guaranteed by the merchants and private gentlemen of Dublin.

Mr. G. F. Terriswood is engaged in collecting materials for a Life of Flaxman, the great sculptor.

A comedy by Rudolf Gottschall, on the subject of 'Pitt and Fox,' has been played in Vienna, but the accounts given of it are not favourable. If it holds its ground, we hear, it will be owing to the fact that it is made up of parliamentary intrigues, and that parliamentary intrigues are the talk of the day in Vienna. Some sayings, for instance, as that a minister ought to be initiated early into the art of making debts, that charters ought not to stand in the way of justice, were, of course, loudly applauded. Pitt occupies the post of champion of the privileged classes, and is thrust into the shade that Fox may stand out the more clearly. On the whole, it seems that the piece, which is called an historical comedy, has too many elements of farce, and that the great names of Pitt and Fox are used to cover an ephemeral production.

The Shakespeare Committee will meet by adjournment, on Monday next, at the apartments of the Society of Arts, to hear (1) a report from the Site and Monument Committee, and (2) a report from the Dramatic and Entertainment Committee. The Duke of Manchester is expected to preside. Mr. Webster, we hear, has made an appeal to the Committee on behalf of the Dramatic College, of which noble institution he is Warden. Such an appeal can hardly be without effect should the Committee

have funds, being in the spirit of a recent resolution declaring that any surplus, after building an appropriate memorial, should be devoted to benevolent institutions connected with letters and the drama.

As we are going to press we receive news of the death, on Wednesday, of William Hunt, the eminent painter in water-colours. Next week we shall give a detailed notice of this remarkable artist.

The Messrs. Longman have published a Genealogical Chart, drawn up by Mr. F. J. Jeffery, the object of which is to show the right of the present King of Denmark to the throne of that of country, together with the claim of the Duke of Augustenburg to the duchies of Sleswig and Holstein. Those who would like to trace the legal rights of a question which is being fiercely discussed by means of needle guns and rifled ordnance in Sleswig may find this paper useful.

The annual Course of Lectures of the Architectural Museum will commence in March next, and will include the following subjects:—'The Art-Workman's Position,' by Mr. Beresford Hope, 'The Prospects for Good Architecture in London, Judging from the Past and the Present,' by Cardinal Wiseman, 'The Influence of Local Scenery on Local Architecture,' by the Rev. J. M. Neale, 'Monumental Architecture and Sculpture in this Country during the Middle Ages,' by Mr. M. H. Bloxham, 'Early Brickwork in England,' by the Rev. E. L. Cutts, 'The Interior of a Gothic Minster,' by the Rev. M. Walcott, 'The Mediaeval Houses of the City of Wells,' by Mr. J. H. Parker, and 'Painted Glass, its Connexion with Architecture,' by the Rev. G. A. Poole.

The small cabinet of coins collected by the Rev. Henry Christmas has gone off with extraordinary success, under the hammer of Messrs. Sotheby, Wilkinson & Hodge, as will be seen by the following quotations: a Penny of Cuthred, with the King's Bust, 5*l.* 10*s.*—Offa, with the Portrait, 4*l.* 16*s.*—Coenwulf, with the King's Head, 3*l.* 18*s.*—Another Specimen, unpublished, 4*l.* 14*s.* 6*d.*—Ethelward, *obv.*, a Cross, 3*l.* 17*s.* 6*d.*—Ethelstan I., 3*l.* 4*s.*—Ecgbrecht, *ob.*, the King's Head, 6*l.*—Another Specimen, reading ECGBRECHT, 11*l.* 6*s.*—Another Example, with different moneyer, 8*l.*—Alfred Burgred type, 13*l.* 10*s.*—Another Penny, with Monogram of London, 8*l.* 7*s.* 6*d.*—Edward the Elder, with King's Bust, 7*l.*—Athelstan, with King's Bust, 6*l.* 8*s.* 6*d.*—Eadred *manu moneta*, 4*l.* 16*s.*—Eadgar, *rev.*, King's Bust, 2*l.* 10*s.*—Harthacnut, with King's Bust, 4*l.* 2*s.*: all the above were silver pennies. Richard III., Half-penny, struck at London, 3*l.* 16*s.*—Penny, struck at York, 2*l.*—Shilling of Edward VI., 3*l.* 10*s.*—Side-faced Halfpenny of Edward VI., struck at Bristol, 11*l.*—Coins of Elizabeth, from the Shilling to the Halfpenny, 5*l.*—Halfcrown of Charles I., 5*l.* 7*s.* 6*d.*—Oxford Pound-Piece of Charles I., 10*l.*—Another Example, differing in type, 7*l.* 10*s.*—Another, 6*l.* 12*s.* 6*d.*—The Oxford Penny of Charles I., 5*l.*—Briot's Crown, Charles I., 6*l.*—the Halfcrown, 3*l.* 10*s.*—Commonwealth, Blonden's Pattern Halfcrown, 5*l.*—Three-farthing Piece of Henry VIII., 3*l.*—Charles II., the Dublin Crown, 3*l.* 7*s.*—the Halfcrown, 3*l.* 3*s.*—Elizabeth, Piece of Eight Reals, 4*l.* 11*s.*—Piece of Four Reals, 4*l.* 6*s.*—New England Shilling, 3*l.* 3*s.*—Maryland Shilling, 5*l.* 5*s.*—Carolina Halfpenny, 4*l.* 7*s.*—George I., Rosa Americana Penny, 5*l.* 5*s.*—George III., Pattern for a Crown, by Wyon, 5*l.* 7*s.* 6*d.*—Another Pattern, with Hercules in the act of breaking a bundle of sticks, 5*l.* 5*s.*—White's Pattern for a Crown of George IV., 4*l.*—Wyon's Pattern Crown of William IV., 5*l.* 5*s.*—Penny of Victoria, proof, 3*l.*—Farthing of Anne, *pax missa per orbem*, 5*l.* 5*s.* The collection, which did not contain a single specimen in gold, brought 1,261*l.* 15*s.* 6*d.*

Mr. T. Farrell's statue of Mr. Dargan, the well-known Irish engineer and contractor to whom so great a share in the success of the Irish Exhibition of 1853 is due, was inaugurated at Dublin on the 30th ult. This work is placed on a green, its pedestal in front of the Irish National Gallery, and facing Merrion Square; it is of bronze, eleven feet

high, including the base that rests on the pedestal. The attitude is that of leaning, with the right hand placed in the opening of the waistcoat; the costume is modern, and the likeness to the gentleman who erected, at his cost, the building for the Exhibition referred to, and presented the same to the nation, is said to be excellent. A portrait, painted in oil, by Mr. Catterson Smith, of Mr. Dargan, has been placed in the Irish National Gallery. On the same day the last-named building was opened by the Lord Lieutenant of Ireland. This consists of a picture gallery on the upper floor and a sculpture gallery beneath it, each about 200 feet long. Of the pictures the former contains, 71 have been obtained by purchase; 31 are deposited, on loan, by the Trustees of the National Gallery, London; 25 have been presented; an oil-colour portrait of Lady Morgan; and the Taylor Collection of water-colour drawings, numbering 103, have been bequeathed. The collection of casts from the antique, which forms an important feature in the Irish National Gallery, and one distinct from that of the London or the Edinburgh National Gallery, has been obtained by private subscriptions and donations. The cost of the building has been defrayed by parliamentary grants, amounting to 21,000*l.*, to which has been added 5,000*l.*, paid over by the Dargan Committee.

Under the title 'L'Autographe,' a large sheet, one of a series of fac-similes of the handwriting of various notabilities of France, from the Emperor and the Prince Imperial downwards, has recently been issued. They are chiefly taken from albums, though all were not originally designed to appear there, as for instance, Louis-Philippe's deed of abdication, firmly written, but with two faults in spelling in one single word. As a sample of the frolicsome mood of some of these contributors to albums, we give a successive half-dozen copies of autographs from that of M. Arnault:—1. 'My name is not worthy to figure in this collection, V. Broglie';—2. 'Nor mine either, George Sand';—3. 'Nor mine, Eugène Sue';—4. 'Farceur! Ch. Philippon';—5. 'Oh, triple pride, Viennet';—6. 'Let us call it quadruple, and say no more about it, Paul Féval.' There are smart illustrative notes in the margin; some of them sting as sharply as the earliest of Karr's 'Wasps.' For instance, Louis Veuillot is summarily described as 'the cleverest writer in the *Univers*,' which he was as long as he edited that paper.

Prof. Häusser, of Heidelberg, has received the Prussian prize for the best German work of German history published during the last five years. The prize in question was created by the King of Prussia in 1844, consists of 1,000 thalers, and is given away every five years. The work of Prof. Häusser, which is thus crowned, is 'The History of Germany, from the Death of Frederick the Great to the End of the Revolutionary War,' a solid and laborious production, full of original research and out-of-the-way materials, but wanting in spirit and power of narration. It is the mechanism of the German Empire during a time when all the wheels were in motion; and to readers who prefer a description of the surface of action, it may seem rather too mechanical.

A remarkable comparison between Schiller and Goethe has been made by a poetical German, taking the 'Egmont' of one poet and the 'Wallenstein' of the other as types of the characters of their authors. The critic justifies his discovery of the similarity between the poets and their heroes by referring to Goethe's quotation of the passage about the 'car of our destiny' from 'Egmont,' and to a statement of Schiller's, that in the drama of 'Wallenstein' he had 'expressed his own manner of being.' One part of the comparison which deserves praise for its critical acuteness is the contrast of the background of the two pieces—the revolt of the Netherlands furnishing the background to 'Egmont,' and the Thirty Years' War to 'Wallenstein.' Egmont's love of life, says the critic, is only to be explained by the state of things around him; Wallenstein is only psychologically possible in the anarchy of the Thirty Years' War. And in the same way, Egmont would be nothing without the people of the Netherlands; Wal-

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enstein nothing without his army. A little extra German minuteness is perhaps required to discover a typical intention throughout the 'Lager,' a constant reference to the coming characters of the piece, so that the 'Lager' is really an overture to the 'Piccolomini' and Wallenstein's 'Tod.' The critic finds that the cuirassier in the 'Lager' is a type of Max, the carabineer a type of Tersky, the Croat of Isoloni, the dragon of Buttler, while the sergeant is a parody of Wallenstein himself, and the Capuchin Monk of Questenberg.

A clever bit of historical painting has just been exhibited in Munich, 'The Last Banquet of Wallenstein's Generals,' by Julius Scholz, of Dresden. The subject of course is taken from Schiller, the Fourth Act of the 'Piccolomini,'—and it is a question whether the poet or the painter has best produced the desired effect. Schiller tells us of seventy bottles of Burgundy at one table, having previously described the tables as holding six people each, and Scholz is not behindhand in conveying the effects of eleven bottles apiece, even on the most case-hardened drinkers. A long table occupies the foreground of the picture; at one end some worthy old generals are nodding forward, at the other an equally worthy one is leaning backward, with a jug hanging carelessly from one hand into a cool bath, and an empty glass lifted listlessly in the other hand. In the middle, Tersky is pressing a general of some Croat or other outlandish dress to sign the oath of fidelity; pages are removing the relics of the feast; Octavio Piccolomini, like an easy prosperous schemer, sits looking blandly into nothing; and the Croat general seems ready enough to sign, except that his fingers evince a strange reluctance to form letters. The picture is painted to be seen at a little distance, and when seen in that way is a perfect illusion; glasses, whether empty or half full, presenting an admirable likeness of green glass or faint red wine; and the dresses or orders of the generals, for instance a rich blue velvet on the right, and the tunic with tags of the Croat, are equally commendable.

The city of Antwerp will have its festival in the course of the year; for it is going to celebrate the two hundred years' anniversary of the foundation of its Academy of Fine Arts. David Teniers, the Antwerp painter, was the founder of this institution, in 1664. It is planned that a Museum, containing works of living artists, is to be connected with the Academy, and opened on the occasion of this festival. A beginning has already been made: M. Leys, to whom the town conferred the decoration of the Town-house, at the cost of 200,000 francs, has already completed a composition for the new Museum, 'The entrance of Charles the Fifth into Antwerp.' The director of the Academy, De Kayser, will paint scenes from the lives of great Flemish painters for the rooms of the Academy.

**SOCIETY OF PAINTERS IN WATER-COLOURS.**—The ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES by the Members IS NOW OPEN, at their Gallery, 5, Pall Mall East. Nine till dusk.—Admission, 1s.  
JOS. J. JENKINS, Secretary.

**WINTER EXHIBITION, 180, Pall Mall.**—The ELEVENTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1s.; Catalogue, 6d.

**INSTITUTE OF PAINTERS IN WATER-COLOURS, 53, Pall Mall.**—The EXHIBITION OF CARL WERNER'S celebrated Series of DRAWINGS—Jerusalem, Bethlehem, and the Holy Places—is NOW OPEN.—Admission, 1s.

**MR. ARTHUR SKETCHLEY** will appear at the EGYPTIAN HALL, Piccadilly, in his New Entertainment, entitled PARIS, and Mrs. BROWN at the PLAY, every Evening (except Saturday), at Eight, and Saturday Mornings, at Three.—Stalls, 3s.; Second Seats, 2s.; Gallery, 1s.—The Box-office at the Hall is open between the hours of Eleven and Five daily.

**POLYTECHNIC.**—Patron, H.R.H. the Prince of Wales.—Professor Pepper, in his New Entertainment, entitled H. DICKENS'S Ghost Illusion, with the new patented improvements of Mr. Alfred Silvester, of 118, New Bond Street.—The Illustrated Fairy Tales.—The Improved Chinese Fireworks.—The Lecture Bearing to Death and Saving from Death, with most remarkable experiments.

## SCIENCE

### SOCIETIES.

**ROYAL.**—Feb. 4.—General Sabine, President, in the chair.—The following paper was read: 'Experiments to determine the Effect of Impact, Vibratory

Action, and long-continued Changes of Load in Wrought-Iron Girders,' by Mr. W. Fairbairn.

**GEOGRAPHICAL.**—Feb. 8.—Sir Roderick I. Murchison, President, in the chair.—'On the Southern Alps of Canterbury Province, Middle Island, New Zealand,' by Dr. Haast.—'On the Province of Loreto, in Northern Peru,' by Don Antonio Raimondy.

**GEOLOGICAL.**—Feb. 8.—Prof. A. C. Ramsay, President, in the chair.—C. W. Villiers-Bradford, Esq., was elected a Fellow. The following communication was read: 'On the Permian Rocks of the North-west of England, and their Extension into Scotland,' by Sir R. I. Murchison and Prof. R. Harkness.

**SOCIETY OF ANTIQUARIES.**—Feb. 4.—W. Tite, Esq., M.P., V.P., in the chair.—This being the evening appointed for the Ballot, no papers were read. The following gentlemen were found to be elected:—As Honorary Fellow, M. De Coussemaker; and as Ordinary Fellows, W. L. Watson, A. C. Tupper, G. Mannors, J. Daniel, T. Niblett, R. R. C. Rogers, T. Brocklebank, D. W. Nash, W. G. Clark, and W. White.

**ROYAL SOCIETY OF LITERATURE.**—Feb. 3.—The Lord Bishop of St. David's, President, in the chair.—Mr. Deutsch read a paper 'On a Trilingual Inscription, —Phœnician, Greek and Latin,—lately found in Sardinia,' in which he stated that these versions were to be considered, not so much as translations, but rather as complements the one of the other; and showed that the whole inscription must have been once attached to the base of an altar of copper, a hundred litras in weight, vowed by Cleon, a Phœnician-Roman salt-farmer, to the god Esmun (Æsculapius), according to the latter's own wish, *κατὰ πρόσταγμα* (Boeckh. Cosp. Inscr. 2304), in consideration of a cure effected by him. Mr. Deutsch, while maintaining the conclusions at which he had arrived, when, on a former occasion, he gave a preliminary notice of this inscription, pointed out that the varying conclusions at which MM. Spano, Pegnon, Gerracci, Cavedoni, Levi, and others, had arrived, were chiefly due to their having had in their possession incorrect copies or fac-similes of it. Among the chief points of interest attaching to this inscription, Mr. Deutsch called attention to the respective relations between the three languages and the three nationalities represented on the tablet, which, from paleographical reasons, cannot be placed earlier than the second century, B.C., to the first occurrence of Æsculapius in Phœnician, in his character of Healer (Maarach), of which word the Greek and Roman copies were clumsy transcripts, together with the statement, in the Phœnician text only, of the material of the altar, and of its actual value, as well as the notice of a sort of guild of the salarii, or salt-farmers. Mr. Deutsch added, that much light had been thrown on all inquiries relative to Phœnician inscriptions by the large collection of them recently published by the Trustees of the British Museum.—Mr. Newton called attention to a somewhat curious Greek inscription which had been recently forwarded to him from Cyprus, by Mr. Horace P. White.

**ARCHÆOLOGICAL INSTITUTE.**—Feb. 5.—O. Morgan, Esq., M.P., in the chair.—On the motion of Mr. W. W. E. Wynne, M.P., seconded by Mr. W. S. Walford, a resolution was unanimously passed, recommending to the Great Eastern Railway Company a slight alteration in the gradient of the line proposed to be carried between the Roman tumuli at Bartlow. It was stated that this alteration might be advantageously effected from the point where the line crosses the Saffron Walden and Linton road at a level.—The Secretary read a communication that had been received from Mr. Frank Calvert, concerning the Site and Remains of Gergis. Mr. Calvert has lately carefully examined the remains on Balli-Dagh, near Bournabashi, the site of ancient Troy, according to Le Chevalier's hypothesis—the Acropolis, the vestiges of the city walls, and the four tumuli which are

supposed to appertain to the Trojan heroes; and, as a result of his investigations, comes to the conclusion that all these belong to a period posterior to that of the well-built Homeric Troy. He is inclined to believe the site to be that of the ancient Gergis, a city whose geographical position has yet to be identified. Its name, which has been variously given by different writers, is not mentioned by Homer; and it may therefore be inferred that the place did not exist contemporarily with Troy. It occurs first in Herodotus, who states that the inhabitants were considered remaining descendants of the ancient Teucrians, and that they were subdued together with the Æolians, who inhabited the territory of Ilium, by Hymeas, son-in-law to Darius. That Gergis cannot have been situate far from Ilium (Novum), may be gathered from the passage in Herodotus, and from the statement of Livy, that Rheteum and Gergithus were added to the territory of the Trojans. Gergis was finally destroyed by King Attalus of Pergamus, who transplanted its inhabitants to another place, and incorporated their territory with that of Ilium Novum.—Mr. Charles Winston drew attention to the discovery of Roman vestiges, including a leaden coffin and a glass bottle, at Basingstoke.—General Lefroy having exhibited a fine example of a tilting helm recently acquired by him for the Royal Artillery Museum at Woolwich, it was described by Mr. J. Hewitt, who attributed it to the close of the fifteenth century. It once formed part of the collection of Mr. Brocas, of Wakefield, Berkshire, and has since been in the possession of several other owners. As an example of the knightly tilting helm, it is an exceedingly fine specimen, and is remarkable for the singular contrivances for attaching the defence to the breast and back plates; the former consisting of a perforated iron bar moving on a hinge; the latter being an iron buckle of peculiar construction to receive a strap fixed to the back-plate. The weight of the helm is greater than 22 pounds, its height is 18 inches.—The Rev. Prebendary Scarth made an elaborate Report on Discoveries made at Wroxeter (ancient Uriconium), since the meeting of the Institute at Gloucester in 1860, when he furnished an account of what had been done up to that date. After the reading of the Report, which will appear in the *Proceedings* of the Society, a cordial vote of thanks was unanimously passed to Mr. Scarth.—Mr. O. Morgan, M.P., exhibited a curious series of objects in silver which were brought from India, and are supposed to have been taken as loot during the recent mutiny.—Mr. W. Warwick King brought drawings of the Roman sarcophagus and leaden coffins lately found at East Ham, and which were described at the January meeting of the Institute.—Mr. Burges submitted a photograph from a leaf of an illuminated MS. belonging to M. De la Herche. The subjects represented by the illuminator are Savage Life, Ease, Misery, Health. The same gentleman brought a standing cup and cover of fine workmanship, and a knife and fork with fine filagree work, of the end of the seventeenth century.—Mr. Nunneley, Hon. Curator of the Museum of the Philosophic and Literary Society at Leeds, sent from that institution a Saxon brooch of silvered metal, partly gilt, and enriched with niello, also with pieces of ruby-coloured glass, and a central boss of a piece of shell, found with human remains, an iron shield-boss, weapons, &c., as it is believed, near Dover; also, a silver ring with ten knobs, used for devotional purposes instead of a string of beads, *numeralia*. The head of the ring is engraved with the sacred monogram IHS, and the symbol of three nails.—Mr. Samuel Dodd brought a fac-simile of the remarkable inscribed slab near Penzance, briefly noticed in Murray's 'Handbook for Cornwall.' It once formed a foot-bridge over a mountain rivulet between Gulval and Madron. The inscription, one of the remarkable early class of relics, probably of the Roman-British period upon which so much light has been thrown by Prof. Westwood, has been thus read—QVENATAU BELIDINUI FILIUS.—A series of engravings of Etruscan palstaves and celts of bronze in the collection of Mr. Westropp, of Cork; brought by the learned author of 'Ancient Gems,' the Rev. C. W. King.

**INSTITUTE OF BRITISH ARCHITECTS.**—Feb. 1.—Prof. T. L. Donaldson, President, in the chair.—Petitions that had been prepared were ordered to be presented to the Houses of Lords and Commons to consider the street communications through the Metropolis, and to defer the several proposed railway and other schemes now before Parliament until a general comprehensive scheme for such communications shall be determined upon.—Mr. J. H. Parker then gave a description of some very interesting mural paintings that had been discovered at Headington Church, Oxon, and exhibited some drawings which he had made from them by Mr. Buckler, architect, of Oxford.

**ZOOLOGICAL.**—Feb. 9.—J. Gould, Esq., in the chair.—Dr. J. E. Gray communicated the description of a new *Mustela*, from Quito, which he proposed to call *M. aureiventris*; also some notes on some new Lizards, obtained by Dr. Kirk in Eastern Africa during the Zambesi Expedition, with descriptions of several new species. Dr. Gray likewise communicated notes on some specimens of *Mammalia* recently received by the British Museum, with the description of a new species of *Golunda*.—Mr. G. F. Angas read some observations on the geographical distribution of the species of *Voluta* and *Cymbium* in the Australian seas.—Papers were read by Mr. G. R. Gray 'On a new species of *Megapodius*, from the Island of Nuia Fou, about half way between the Feejee and the Samoan Islands,' which he proposed to call *M. Pritchardi*,—and 'On a new species of *Prionops*, obtained during the recent Zambesi Expedition,' proposed to be called *Prionops bicolor*. Mr. Gray also gave notice of a new species of *Turacus*, obtained during the same expedition, which he proposed to call *Turacus Livingstonei*.—Mr. Gould pointed out the characters of a new species of Gull of the genus *Chroicocephalus*, from Thibet.—Dr. E. Crisp read a paper 'On the Visceral Anatomy of the Giraffe,' as observed in three specimens of that animal that had died in the Society's Gardens.—Dr. A. Günther read a paper, entitled 'Third Contribution to our Knowledge of the Australian Batrachians,' in which were contained descriptions of five new species of these animals from various parts of Australia, one of which appeared to constitute the type of a new genus.—Mr. Tegetmeier exhibited a new method of pinioning wild birds, so as to prevent them from injuring their plumage when captured.

**SOCIETY OF ARTS.**—Jan. 20.—W. Hawes, Esq., Chairman of the Council, in the chair.—The paper read was, 'On the Injurious Effect of Smoke on certain Building Stones and on Vegetation,' by Dr. Voelcker.

Jan. 27.—J. Heywood, Esq., in the chair.—The paper read was, 'On the Metric System of Weights and Measures, and its proposed Adoption in this Country,' by S. Brown.

Feb. 3.—Lord Henry G. Lennox, M.P., V.P., in the chair.—The paper read was, 'On a Method of Instantaneous Engraving on Metal,' by M. Vial.

**SYRO-EGYPTIAN.**—Feb. 9.—Mr. Ainsworth read a paper 'On the Site of Capernaum, or Caphar Nahum.' The writer pointed out that the error on the part of Josephus in calling the En (spring) Kachal of the Jews and "Round Fountain" of the Arabs, "Fountain of Capernaum," had led to two mistakes: first, to the identification of the same spot with the Capernaum of the New Testament by some; and secondly, to the unnecessary search after springs at other places, also identified with Capernaum, as the Fig-tree Spring and the Mill Springs on the shores of the Sea of Galilee. Mr. Ainsworth pointed out that the Black Fish of the Nile, said by Josephus to be engendered in the spring—the *Coracinus* of Pliny—was the *Macroptermotus niger* common to most rivers in Syria and Egypt—the *Shelbe* of the Nile, and *Kambari* fish of Speke; that it bred in springs, rivulets and shallows, and was caught with a hook fastened to a pole, whence the allusion in Matt. xvii. 27, "Cast an hook." The actual Tell Hum was not, as Dr. Robinson read it, "the ruined heap of a herd of camels," but the site of the Jewish Caphar Nahum, Kefar Nachum and Kefar

Tanchumin, the supposed burial-place of Nahum and Tanahum, and the Capernaum (as advocated by others) of the New Testament. The identity was established by the comparison of Rabbinical and Medieval notices with those of modern travellers, and with the facts of the case; only the fountain was not that of Capernaum of the Jewish historian. Mr. Ainsworth also pointed out that above Magdala were the caves or sepulchral grottoes called by the Rabbins Telirnan and Talmanutha, whence the Dalmanutha of Mark viii. 10, as compared with Magdala of Matt. xv. 89.

**ANTHROPOLOGICAL.**—Jan. 19.—Dr. James Hunt, President, in the chair.—The following new Members were elected: P. L. P. Lythe, Esq., M.P., R. C. Marsden, Esq., Henry Butler, Esq., and W. Eassie, Esq.—The following papers were read, 'On the Extinction of Races,' by R. Lee, Esq.—'On the Extinction of Races,' by T. Bendyshe, Esq., M.A.

Feb. 2.—Dr. James Hunt, President, in the chair.—The following new Members were elected: Dr. George Moore and H. G. B. Hancock, Esq.—The following papers were read, 'On the Construction of the Upper Jaw in the Skull of a Greenlander,' by C. G. Carus, with Notes by C. Carter Blake.—'On Anthropological Desiderata,' by James Reddie, Esq.

#### MEETINGS FOR THE ENSUING WEEK.

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| Mon.   | Asiatic, 2.  |
|        | Architects, 8.   |
| Tues.  | Royal Academy, 8.—'Sculpture,' Prof. Westmacott.   |
|        | Statistical, 8.—The Registrar-General's Reports, Mr. Sargent.  |
|        | Royal Institution, 8.—'Experimental Optics,' Prof. Tyndall.  |
|        | Anthropological, 8.—'Pictish Remains,' Rev. W. Jones; 'Weight of the Brain in Negroes,' Dr. Pencock; 'Neanderthal Skull,' Mr. Blake. |
|        | Engineers, 8.—'Works on the Mont Cenis Tunnel,' Mr. Segrith, jun.  |
| Wed.   | Society of Literature, 4.  |
|        | Meteorological, 7.   |
|        | Society of Arts, 8.—'Public and Private Dietaries,' Dr. Smith.   |
| Thurs. | Zoological, 4.   |
|        | Numerical, 7.  |
|        | Antiquaries, 8.  |
|        | Linnæan, 8.—'Rhizopodal Fauna of the Shetlands,' Mr. Brady.  |
|        | Royal Institution, 8.—'Experimental Optics,' Prof. Tyndall.  |
| Fri.   | Royal Institution, 8.—'Dreaming and Somnambulism in relation to Nerve-Centres,' Mr. Savory.  |
| Sat.   | Geological, Anniversary, 1.  |
|        | Royal Institution, 3.—'Metallic Elements,' Prof. Frankland.  |

#### FINE ARTS

##### BRITISH INSTITUTION.

TAKING into account the small number of good pictures to be found in Pall Mall, our examination of this Exhibition need not be otherwise than brief. To sum up, in a few words, the character of the present display, we may declare that it is inferior in every respect to most of its predecessors. Sir Edwin Landseer exercises his magnanimity by contributing a large picture of dogs, painted with all his unchallengeable dexterity of touch, although, it may be, not showing all his soundness of drawing or that finish in which of yore he delighted. This work is entitled, *Well-bred Sisters, that never say they are "bored"* (No. 63). An enormous black dog sits, as if before an artist, a model of dignity and self-possession; in his mouth he holds a large badger-hair brush, styled a softener. By his side another, a fawn-coloured dog, is posed with great elegance and composure. In the foreground are several dead doves, a pheasant and a purple velvet cigar-case, the colour of which serves as a chromatic echo to that of the pheasant's neck: a dashing and vigorous picture, showing such power in textural rendering of hair and feathers as no other than Sir E. Landseer has attained.

The other figure-pictures we have to notice must be taken as placed with a wide interval between them and the above. We will describe them in their order on the walls. By Mr. R. Beavis is a spirited sketch of a trooper in Puritan costume, posed as a picket, in a snowy landscape: this is styled *The Out-post, Early Dawn* (15). Without showing the face, the artist has contrived to give, by its attitude, an air of watchfulness and attention to his figure.—*The Actress and the Author*

(29), by Mr. G. Pope, has some spirit in its design, but is marred by vulgarity of manner in painting and lack of clearness in colour: the subject is a poor author reading his play to an actress, who is rescued from the infliction by sleep.—By Mr. H. W. Pickersgill is a half-length study, portrait fashion, of a young man, styled *An Asiatic* (57), which, although lacking colour and finish, shows the skill in modelling attained by a life's practice on the part of the artist.—Mr. J. R. Powell's picture of an old beggar waiting for alms outside a suburban house (64) has some really excellent, if rather academical and French, work in the background; the old trees, solid walls, and high iron gates that appear "over the way" being well done, but the face of the man is most unfortunate in drawing, and not a little dirty in painting.—Mr. G. Smith's picture, *At Sea and on Shore* (85), a woman watching the sea and a cradle, has pretentiousness and meretricious smoothness, in place of honest finish, of execution. Mr. Smith, some time ago, painted a baby in its cradle, or rather the quilt that covered it, with considerable success, in a limited way; he has been so well pleased with that achievement as to repeat the thing more than once, but now, we trust, for the last time.—More cleverly painted, but not a whit less meretricious than the last, are Mr. F. Wyburn's works (184), *The Private View*, and (7) *The Offering*. The former is flimsiness itself.—Mr. C. S. Lidderdale's *Bird-keeping* (247), a boy, armed with a pistol, watching birds in green corn, has so pleasant and bright an expression on the face as almost to excuse the slovenliness of the background.

Mr. J. Pettie's dashing little picture *The Time and Place* (308), a duellist awaiting his adversary, does not transcend the privileges of a sketch, and must be judged as one, without challenging its mere *bravura* of execution; it is extremely vigorous and spirited in design and in treatment.—*Ploughing on Mount Zion* (421), Mr. W. J. Webb; a Syrian peasant driving a weak plough through stony soil, has many commendable points. The actions of the man and of his cattle are well rendered; the background is well painted, though a little weak in handling. This work, like the last, merits a better place than has fallen to its lot.—Miss Swift's *Das Festkleid* (478), a Schevening girl buying her wedding dress, has much character, some of the manifestations of which would have been improved by exercise of what is, in Art, called "selection." Miss Swift's notions of colour are, to put our convictions in the mildest form of expression, of the dingiest order. If the women of Schevening dress in such costumes, the artist had better avoid them. We recommend Miss Swift to try a warmer climate than she has yet done.—Mr. Orchardson's "Peggy," vide *Gentle Shepherd* (481), a girl standing on a hill side, is very cleverly and thoroughly painted, so far as it goes.—*Stealing a Kiss* (543), by Mr. J. J. Napier, a little girl about to embrace her dozing mother, has some good drawing and natural expression, the first not the less valuable as it is shown in a life-sized work.—Mr. A. Johnston's work, styled *Ruth* (544), is merely a showy one.—Less showy than the last, but still sentimental, is Mr. C. Goldie's *Marguerite* (624).

To walk before the walls and look at the noticeable landscapes in the reverse order to that in which we have taken the figure pictures, allows us to begin that section of our subject with Mr. H. Moore's *Going to the Harvest Field, Early Morning* (613), a very thinly-painted and incomplete, but feelingly treated little work, that will win upon the observer who gives heed to it.—No. 516, *Rapids*, by Mr. E. Gill, rocks and a swiftly-dashing river, shows skill in giving strenuous motion to water.—Mr. G. Sant's *Broken Ground, near Farnham* (366), notwithstanding its gloomy, rather than twilight effect, is really a fine work, full of artistic spirit and a certain pathos, vigorous and sober in tone, rich and grave in colour and handling.

Mr. F. W. Key's *Winter* (261), a snowy landscape, with sheep, in sunlight, is treated with the result of much observation of nature; the blue shadows on the snow, their paler tint in the distance, and the sky, are not less worthy of praise than are the sheep. The clump of trees in the mid-distance is admirably done.—Mr. H. Dawson's

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*Distant View of Osborne House, Isle of Wight* (179), a sunset on a sea-shore, with pools left by the retreating tide, low earthen cliffs, heaped blue cumuli and flying cirri clouds, is a fine study of natural effect; the sky should be studied with attention.—Mr. A. Gilbert's *Moonlight on the Mountains* (167) is not Art, but something produced with infinite dexterity to bear the semblance of it.

Mr. L. R. Mignot's *Twilight in the Tropics* (109) seems to be a view on the Southern Nile. At any rate it is cleverly painted: see the tall-shafted palms that stand against the sky; how gracefully they are grouped upon the promontory that breaks the stream. The sky is good, its reflection in the smooth water is admirably painted.—Mr. R. Ansell's *The Common* (84) comprises some well-painted donkeys, but is rather dingy.—Mr. H. Hardy's *Henley-on-Thames* (86), water-meadows and old farm-buildings, is a little hard, but otherwise full of truth.—Mr. E. Walton's *The Silberhorn* (69) is a fine Alpine picture, grand in some of its parts: see the great snowy peak in the centre, with its gigantic folds filled with blue shadows, themselves often made pale by bright reflexions. The shadowed summit in front, not only for its solid and faithful manner of painting, but for its skilful rendering of light cast into shadow, an effect familiar to artists, deserves high praise. On the whole, this is one of the most satisfactory pictures in the Exhibition.

**FINE-ART GOSSIP.**—At the General Meeting of the Society of Painters in Water Colours, held on Monday last, the four vacancies in the list of Associates of the body were filled up in a manner that will give general satisfaction and, no doubt, be beneficial to the Society, which, by the choice then made, has shown that it is not bigoted to any particular form or kind of Art. There were no less than thirty-three candidates; from these were selected Messrs. E. B. Jones, F. Walker, E. Lundgren, and G. P. Boyce. The ballot with regard to Mr. J. D. Watson put him very near being elected, and next to the above. An opinion, widely current, that there were seven vacancies to be filled up with new Associates, deserves to be corrected. This number would include the three vacancies for Members of the Society, which will be filled up in June next.

The question asked in our last number, as to whether the National Gallery is fire-proof or not, may be answered in the words of Mr. Tite—evidence given before the Royal Academy Commissioners (Reply, 3,674),—who said it is "certainly not" so.

A picture representing the 'Adoration of the Kings,' by Bramantino, has just been placed in the National Gallery. This was purchased, in June last, from the Davenport Bromley collection, as noted in the *Athenæum* at the time. Bramantino was so called after Bramaute, his master; his original name was Bartolomeo Suardi; the dates of his birth and death are unknown; he was living in 1495 and 1525. The figures in this picture are small life-size, the canvas being 7 feet 10 inches high, by 6 feet 11 inches wide. It is a work of the Milanese school, and, like many paintings coming from that country, is executed on poplar-wood. The kind of wood employed for panels often serves to confirm opinions entertained as to the original locality from which they came. From oak-growing countries oak appears, from the home of the pine, the pine; and so on with other woods.

Mr. Holman Hunt's picture, 'The Finding of the Saviour in the Temple,' is again in London, at Messrs. Jennings's, Cheapside. Ere long it will depart for a provincial tour, and be shown at Manchester and other large towns where it has not yet been seen. It is satisfactory to notice that the unimpaired brilliancy of this picture, notwithstanding that it has now been in course of public exhibition for almost four years, attests the wisdom of avoiding the use of sophisticated vehicles and other materials in painting. Copal varnish, linseed-oil and turpentine, mixed in different

proportions as seemed fit to the artist, formed the vehicle employed in painting this picture.

It has been resolved, at a meeting held at the Mansion House, under the presidency of the Lord Mayor, to start a grand national subscription, of a guinea from each contributor, for the purpose of carrying out the decoration of St. Paul's Cathedral.

It is proposed to erect a statue to Bernard Palissy at Saintes, his birthplace.

Mr. G. G. Scott having recommended that Salisbury Cathedral should be restored both within and without, the Dean and Chapter have determined to appeal to the public for pecuniary aid in carrying that recommendation into effect. The estimate for the works said to be necessary is given as between 35,000*l.* and 40,000*l.*, not including 10,000*l.* voted by the Ecclesiastical Commissioners for solid repairs to the edifice; these have been in progress for some time past. Seventy years only have passed since Wyatt "was let loose" upon this cathedral. "He swept away screens, chapels, and porches; desecrated and destroyed the tombs of warriors and prelates; obliterated ancient paintings; flung stained-glass by cartloads into the city ditch; and levelled with the ground the campanile—of the same date with the cathedral—which stood on the north side of the churchyard."

#### MUSIC AND THE DRAMA

**ROYAL ENGLISH OPERA, COVENT GARDEN,** under the Management of Miss LOUISA PYNE and Mr. W. HARRISON.—On Monday, February 18th, and during the week, a New Opera, by G. A. Macfarren, entitled, *SHE STOOPS TO CONQUER*. Miss Louisa Pyne, Miss Anna Hiles, Messrs. Weiss, H. Corri, G. Ferren, and W. Harrison. After which, the Entree Opening of ST. GEORGE AND THE DRAGON, concluding with the Halls of Chivalry. Commence at Seven.—Box-office open daily from 10 till 5.

**MUSICAL AND DRAMATIC GOSSIP.**—We are told, on good authority, that among the Government measures of the present session, will be proposed a vote for an annual subsidy to the Royal Academy of Music. We may recall what has been said in the *Athenæum* on the subject of that disastrously-managed institution. We must repeat the pithy and pungent truth of Signor Costa's remark at the meeting of the Society of Arts, when the subject was discussed, that it was of "no use to mend an old coat." We would once again call for a record of the artists who have been educated in Tenterden Street since the year 1834; also for a list of the professors and sub-professors at present employed there, so as to receive some idea of the manner in which their duties are administered—as so many clauses in an earnest plea, that money should not be voted away for any such purposes, without, at least, such a hearing of testimony as was granted in the case of dramatic monopoly—and has been accorded to questions touching painters and their education. It would be lamentable were the first English measure of Government encouragement to Music framed so as to do harm rather than good; but this, we are convinced, will prove the case, should the Royal Academy be benefited before it is remodelled.

It is with great satisfaction we hear that more liberal counsels may possibly prevail in the arrangement of the Philharmonic Concerts for 1864 than have been the rule of late seasons. At the first Concert, we are told, Cherubini's Symphony, written for the Society, will be revived. We hear, too, that the good old practice of giving commissions will be put in operation again, and that Dr. Bennett has accepted an invitation to produce a new overture.

Mr. Henry Leslie's *Choir* gave a very good Concert on Thursday week. Mendelssohn's sparkling military overture and his *Cantata*, 'The Sons of Art,' enabled him to give variety to the programme by employing the band of the Scots Fusilier Guards, a band capable of considerable improvement, howbeit skilfully conducted by Mr. Charles Godfrey. The solo players were Mr. E. Dannreuther and Miss Walsh. The former was intrusted with the difficult task of playing for such a concert Beet-

hoven's *Sonata* in c sharp minor: a work which all pianists may well love, but which is, perhaps, too melancholy, grave, and impassioned to be presented to a general audience without risk. This must be said in order to give the pianist his due. Mr. Dannreuther held his public fast, as his excellent reading (expressive without extravagance) and finished execution deserved. The *Sonata* has not often been played better. But the strength of Mr. Leslie's Concerts lies, and should lie, in the choir. Among other music well executed by it may be mentioned his own Advent Anthem, 'Blow ye the Trumpet,' a madrigal by Pearsall, *encored*, and that noble motett of the elder Wesley's, 'In exitu Israel,' finer sacred part-music than which does not exist in any language, or belong to any age. Mendelssohn's spirited *Cantata* loses by being given in English, having been written to be led by those high, robust, throaty German tenor voices, capable of crying aloud on B flat in *alt*, for which we can produce no equivalent. Thus, that which is there forcible, here becomes feeble, as was proved on the late occasion.

A rehearsal is no proper theme for criticism unless praise can honestly be given, as in the case of the choir of 1,500 voices belonging to the *Sacred Harmonic Society*. This has made sensible progress alike in tone, in the reading and the rendering of music, and the speaking of words. When we recall what London pronunciation used to be, and revert to the clear, audible, finished articulation of the singers yesterday week (especially in the lyrics of Shakspeare), we recognize a progress admirable and cheering. The Shakspeare music rehearsal was as under:—Glee, 'Blow, blow, thou winter wind,' Stevens; Madrigal, 'As it fell upon a day,' Lord Mornington; Chorus, 'Sea nymphs hourly ring his knell,' Purcell; Glee, 'The cloud-capt towers,' Stevens; Choral Song, 'Orpheus with his lute,' Macfarren; Glee, 'Ye spotted snakes,' Stevens. The last was by much the most beautiful part-song, and went as if it had been sung by fifteen—not 1,500—voices.

It is unbecoming, according to our judgment, to report on service-music in places of worship, save under peculiar and exceptional conditions: as, for instance, when the Church of Rome advertises in the *Times* that such a Cardinal will preach, and this or the other mass be performed, at such a given place. The mixture of curiosity and devotion implies a confusion which is not edifying; since, however, it seems to be increasingly in request, we cannot, as chroniclers of what passes in the world of Music, decline, from time to time, to note some of its features. The following was some of the music to be heard at St. Andrew's, Wells Street, on Sunday last. At morning service, a 'Te Deum' and 'Jubilate,' by Mendelssohn, (written, if we recollect rightly, A.D. 1847, not long before his death, in Switzerland, and not named by Herr Rietz in the Thematic Catalogue of the master's works); an anthem (composed for the occasion) by Mr. Barnby; an adaptation of the Kyrie, Creed, Sanctus, and Gloria, from M. Gounod's Sicilian Mass; and an offertory by Nares—at first and second Evensong, anthems by Mendelssohn and Mr. Goss; and among the sterling items included in the programme (no better word occurs) for Ash Wednesday, figured an anthem by Miss Alice Smith.

In continuance of the subject touched on last week, may be mentioned the meeting of Theatrical Managers convoked by the Lord Chamberlain for the purpose of examining how far accidents from fire can be averted. It was generally agreed (as came out in regard to the case of poor Middlebury) that the actresses who are in the most peril, namely, the dancers, will not be warned—will not avail themselves of the chemical means said to render light fabrics incombustible (the virtue of which, by the way, a lady witness testified, wears out after a short period of application). It did not seem proved that the lights are as well fenced as they should be, especially in cases of jets of flame from pipe-work, any dislocation of which might lead to disastrous consequences. The readers of the *Athenæum* may recollect that the giving way of the galleries of a temporary

pavilion at Swansea last autumn, very nearly brought on a catastrophe which would not have yielded in horror to that at Santiago. It was not wise in Mr. Webster to plead that our theatres were as safe as our churches, instancing Westminster Abbey (we suppose at a night service). Surely, the excellent manager forgot that the construction of our cathedrals is mainly of stone—that our congregations do not require the twenty thousand paraffine lamps of Santiago to pray by;—surely, too, he forgot that a theatre before the curtain is of necessity a composition of shelf above shelf, reached by squeezed corridors and narrow staircases; and behind the curtain and above the chandelier (where the scene-rooms are frequently situated) packed with every possible combustible material. It is to the interest of every one's life, security of enjoyment, and profit even, that these things should be looked in the face steadily. In any event, the inquiry and the caution cannot fail to do some good.

The *Gazette Musicale* states that Mr. Gye has engaged Mlle. Emma de Grice for three years.

A curious new publication '*Organ of the Muse, the Musical Monthly*,' which has reached its second number, is before us. That this miscellany is more miscellaneous than musical will be gathered from the fact, that a feature in it is a translation of Balzac's 'Modeste Mignon.' Every month, however, besides criticisms and essays, new music, not to be 'met with elsewhere,' is given in it. For February a setting of Scott's

Waken lords and ladies gay, has been provided, in which occurs the worst example of false accent we can recall.

The programme of Mr. Halle's Manchester Concert, on Thursday last, seems to us so excellent for taste, variety, and yet a certain unity (arising from the employment in chorus of only what the French call "white voices"), that we transcribe it. It included the whole of Mendelssohn's music to 'A Midsummer Night's Dream,' for band, soprano solos, and chorus of female voices; the Overtures to 'Nurmahal,' by Spontini (first time); 'Preciosa,' by Weber; and 'La Gazza Ladra,' by Rossini; for the first time, 'The Hymn of Vestals,' for chorus of female voices, with solos, from Spontini's 'La Vestale'; the chorus 'Decked with Flowers,' from 'King Stephen,' by Beethoven (also for the first time); and the chorus for female voices, with solos, 'La Carità,' by Rossini; the Andante and Finale from the Grand Sonata in C, Op. 53, by Beethoven (the Waldstein Sonata); and a flute solo. We may say, in regard to the Concert where Field's *Concerto* was played, that it was made up entirely of English music. More admirably managed entertainments could not be. At one of them the other evening appeared that missing young lady—Miss Augusta Thomson, who vanished from England just as she was beginning to take hold of her public—then was to be heard of at "Les Bouffes Parisiens," and has returned, whether to remain in England or not is not announced. Should she do so, supposing her to have lost no power during her absence, she may be of great value here, where good *soprani* are too few.

Chamber-concert music, by the best masters, seems increasingly to draw to it a public. At Glasgow, M. Daussaigne Méhul has been giving a series of "recitals."

Madame Viardot is singing at Leipzig; at a concert for the poor she was to play as well as sing.

A statue of Signor Rossini, by Signor Marchetti, which has been presented to his native town of Pesaro by the Marquis of Salamanca and M. Delabante, will be shortly inaugurated there.

A new Rossini story is in the market, which is curious; possibly, not true. "They say," that the industrious yet coy veteran, who is always writing, however chary in giving forth what he writes, not long since (it may have been by desire) forwarded two new compositions to the Queen of Spain;—that the Royal lady, by way of placing manuscripts so precious in honourable keeping, committed the same to the Library of the Conservatory at Madrid; that the manager and travelling agent of a popular *prima donna* gained access to the treasure, and purchased it for the sum of 5,000

francs! If this be true, whether the lady will be permitted to sing these strangely-acquired additions to her repertory, becomes a question.

Mr. Webster, says the *Journal des Débats*, is about to take some members of his two companies over to Paris, to treat our born enemies to English plays—*querre* of the Adelphi repertory?

#### MISCELLANEA

*Chit-Chat in Rome.*—We have the following gossip from a friend in Rome:—"The temporary dispute between the heirs of Mr. Gatlé, the sculptor, and Mr. Christie Miller has been settled by the latter paying the brother of Mr. Gatlé 100*l.*; and a great bargain Mr. Miller has. The two magnificent bas-reliefs, representing the Passage of the Red Sea, one of which was exhibited at the International Exhibition in London, were originally agreed for, in much smaller proportions than the present, for 2,000*l.* In their present form, the estimated value is at least double that price; but it is fair to Mr. Miller to state that about 750*l.* over and above the original price agreed upon has been paid, and he undertakes to complete the piece representing the rejoicing of Miriam, at his own expense, and for this the late Mr. Gatlé's foreman demands 1,175 *scudi*. The casts of these splendid works of Art have been offered to the Kensington Museum, and, it is needless to say, that the offer has been accepted. Mr. Macdonald is charged, not with the completion, but the superintendence of the completion, of the unfinished works in Gatlé's studio, as 'A Bull being led to Sacrifice,' 'Echo,' and 'A Tiger in Repose.' In taking a last look of his studio a few days since, I saw casts of animals and mythological pieces which would be a treasure for any museum, and amongst them a lion, growling in his wrath and lashing himself with his tail—a work full of terrible life. Four Lions and a Tiger, from the same lamented artist, are now in the Crystal Palace. You will be surprised to hear from me, in the month of January, that the fig-season has opened upon us! but I must let you know that I mean the artistic fig-season. Such a rage is there for pseudo-modesty, that shirts, and aprons, and fig-leaves are the order of the day, and some of our most beautiful works of Art, even in St. Peter's, have been covered up. There is a very good saying, generally attributed to Lady Morgan, and which, if not justly so, is very like what she would have said, to the following effect. She was invited by special favour of the old Prince Piombino, who was not so generous as his son, to visit the Villa Ludovisi, now open to the public. She went, but found that the fig-season was at its height. Shortly after, the Prince invited her to pay his Villa another visit, when her Ladyship warmly acknowledging his courtesy, replied that she would do so at the fall of the leaf. So thick is now, however, the foliage, that any one choosing the same season as Lady Morgan, would stand a fair chance of never seeing the *chefs-d'œuvre* of Art. As for the Greek Venns, and all that shameless tribe who venture to appear without crinolines, they are shut up alone in a chamber of the Capitol; but a silver key opens it, and the only result of all this mock-modesty is to put some *scudi* into the pockets of the *custodi*. Let me conclude this letter by a slight notice of one of the students of the sister Art, Mr. Coleman, who has been many years in Rome, and may be almost called the Landseer of British artists in this city. He has several 'Game' pieces now completed, remarkable for their truthfulness, and several views of the beautiful scenery in the neighbouring mountains. If an humble critic might, however, offer a suggestion to Mr. Coleman, it would be that he should reduce the size of his landscapes, which are somewhat too large for enamel paintings. Amongst the purchasers of his works this year, has been Mrs. Harrington, who has purchased 'A View near Albano,' in which the characteristic Roman wine-cart is introduced, and some buffalo heads struggling in the waters of the Pontine Marshes."

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